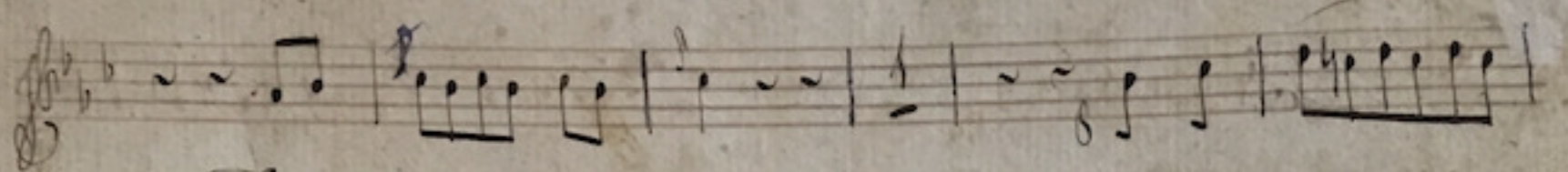
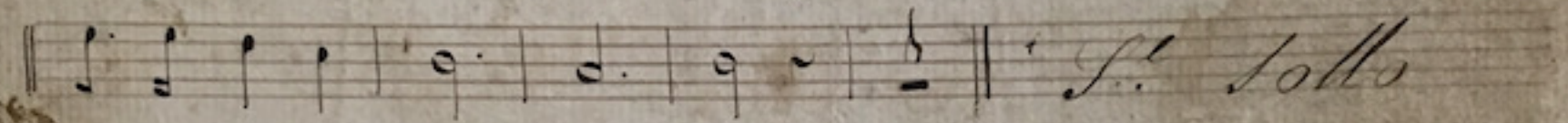


Triple

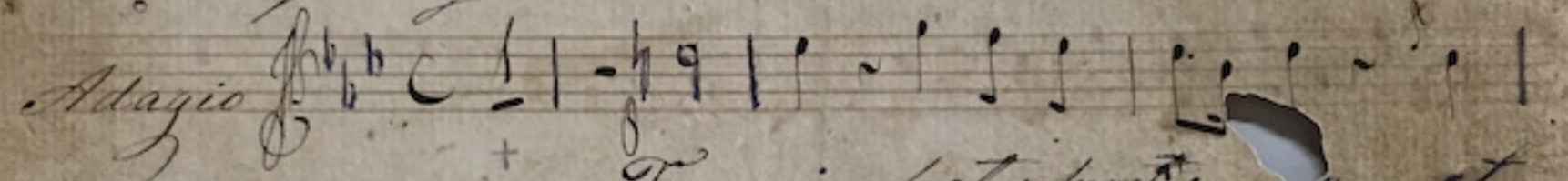
Li be ra - Li be ra me Domine
de morte -
na in di e in
di e la tre men da in di e
la tre men da tri men da tri
men da Quando
ter ra et ter ra mo ven di mo ven
di mo ven di sunt e ter ra Dum
vi vi ri ju di ca re ju di ca re
de u tu per ignem



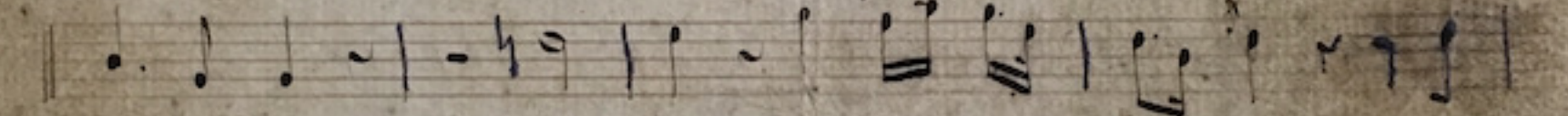
Dum ve - ne - ris - - - - - ju - di - ca -
re - - - - - se - cu - lum



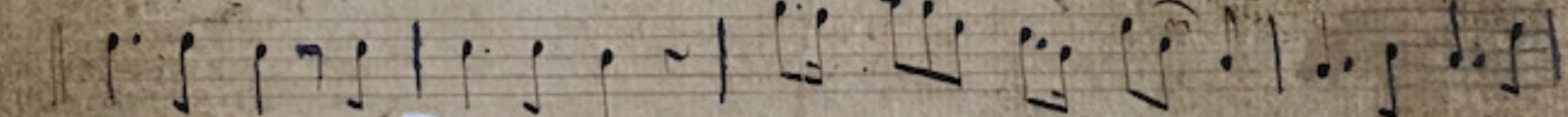
se - cu - lum ig - - - - - nem



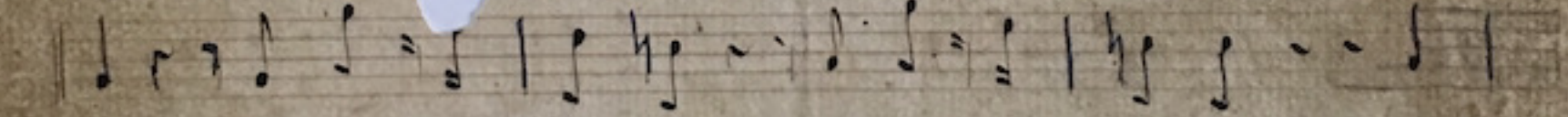
Adagio Tremens factus sum te - ro et



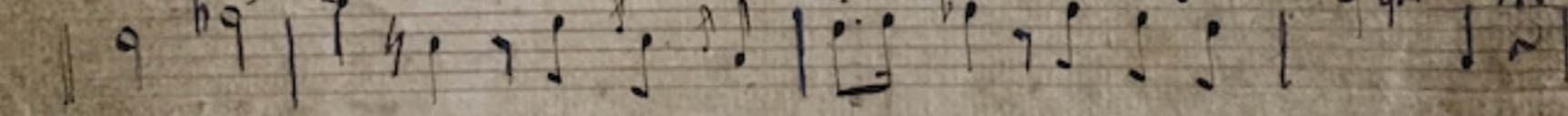
ti - meo Tremens factus sum te - ro et



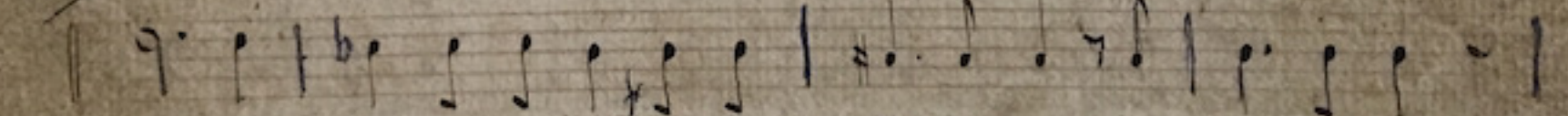
ti - meo dum de - us cu - ti - o ve - ne



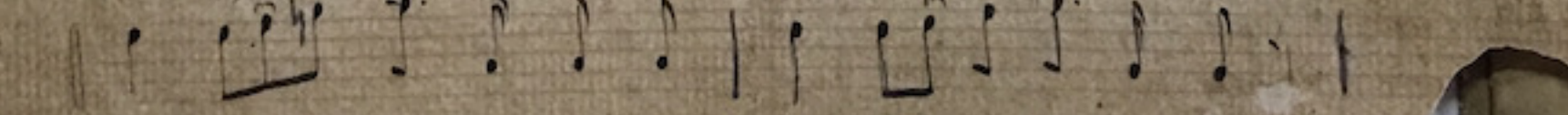
ris ad quem ven - tu - ra ven - tu - ra i - ra



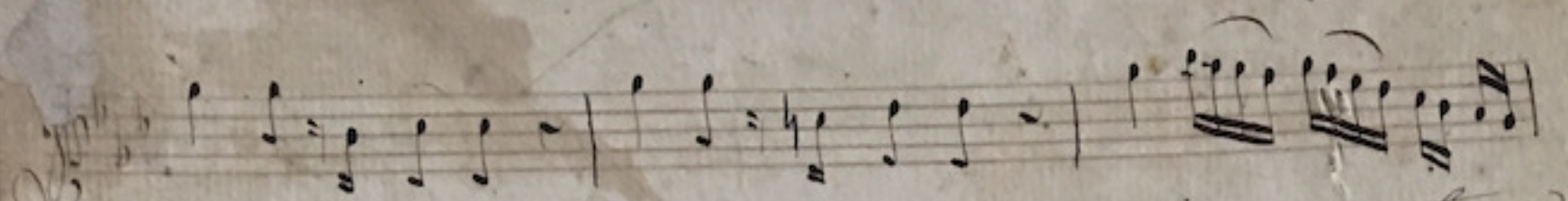
quem ven - tu - ra ven - tu - ra i - ra ven - tu - ra i - ra



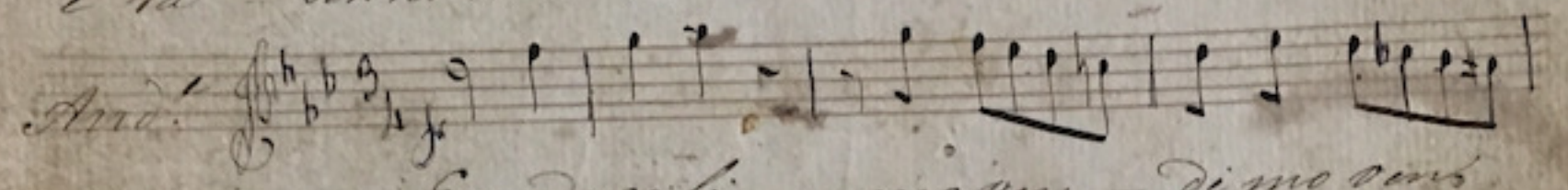
Tremens factus sum te - ro et ti - meo



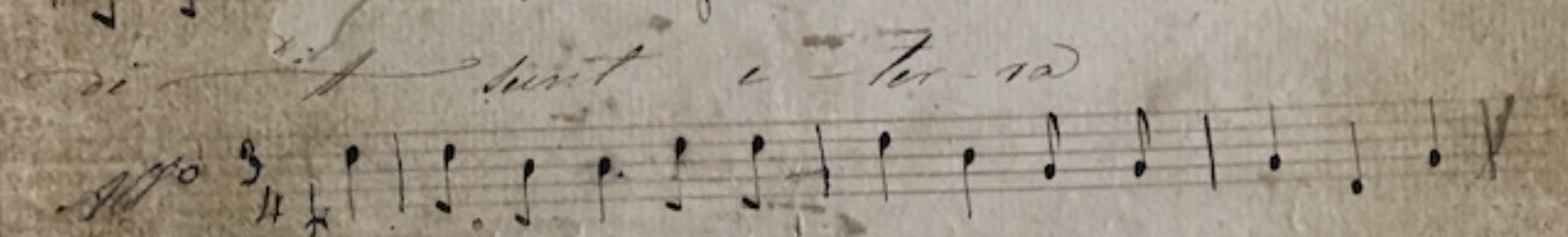
dum de - us cu - ti - o de - us cu - ti - o ve - ne - ris



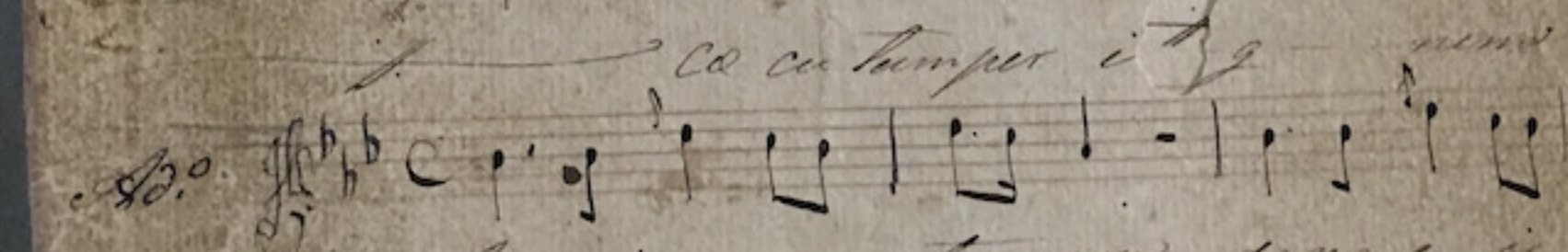
ad qui ven tu ra - ven tu - ra i ra - at que ven tu ra
i ra - ven tu ra i ra - ven tu - ra i ra



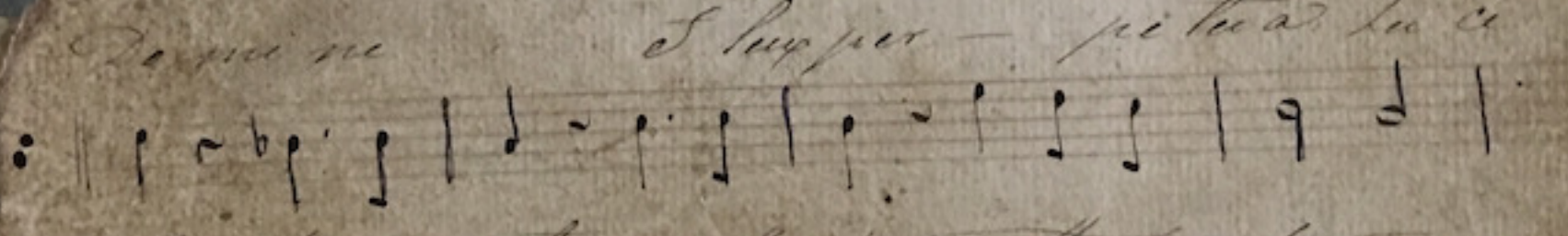
And. Quando coe li - mio ven - di mo ois
Duo Facet



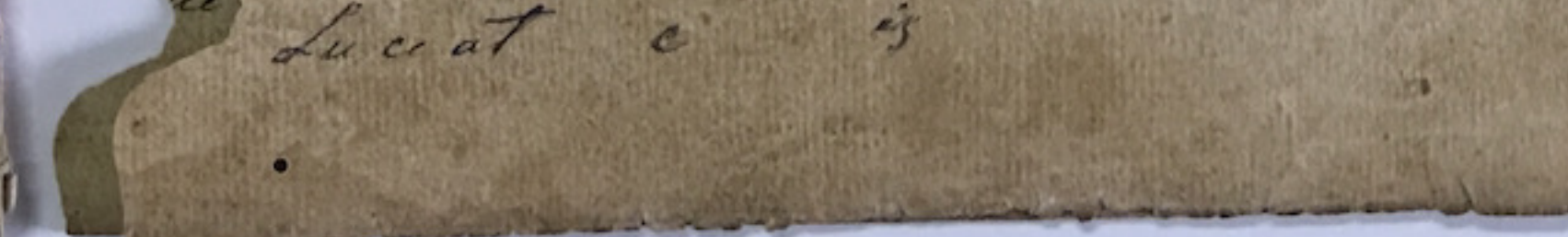
si sunt i - Ter - ra
Quon di ne iu di - ca re ju di - ca - re



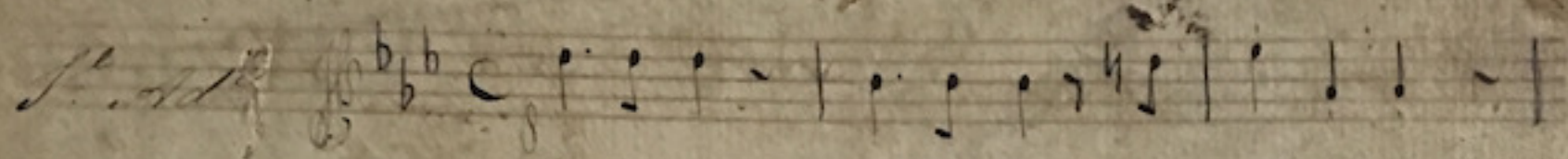
coe - lum per i - g - num
Re qui em e - ter nam dona e is

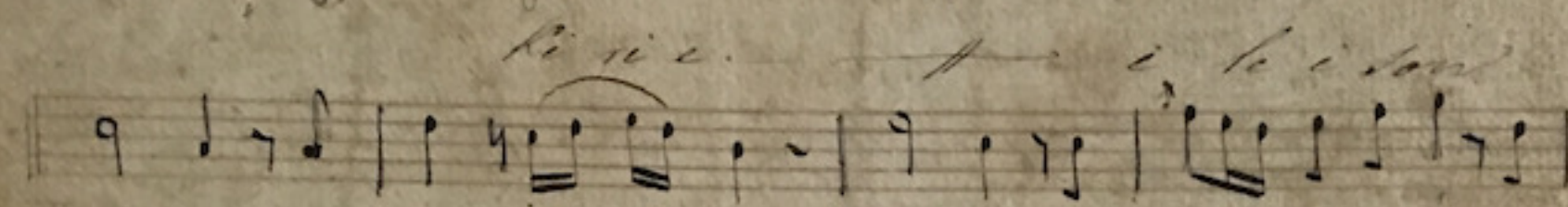


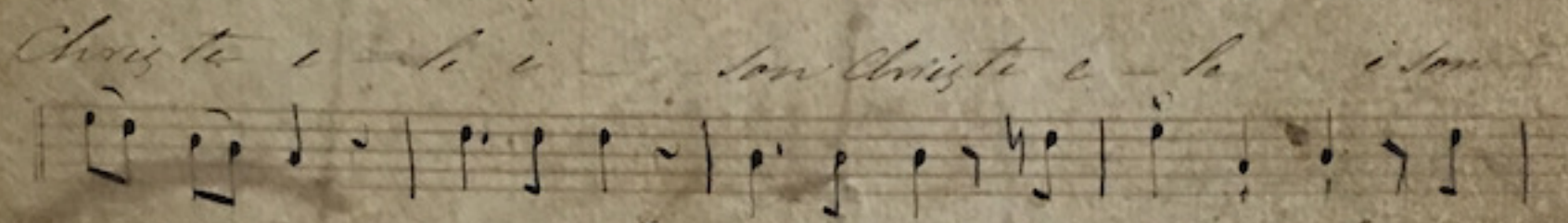
Re qui - re I sup per - pi tu a lu ce
et lu ce at

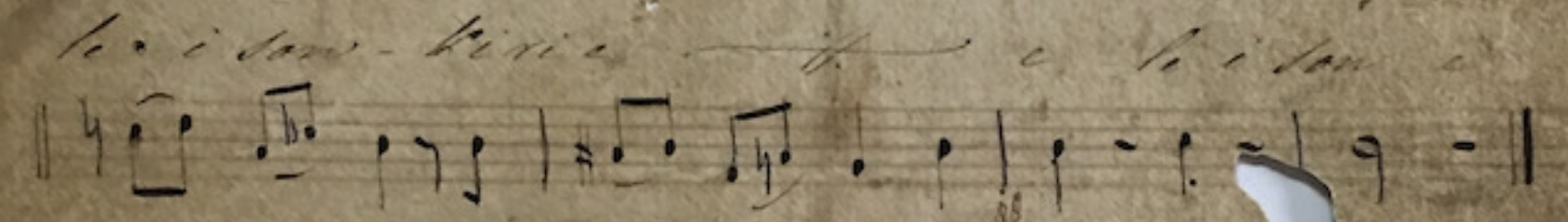


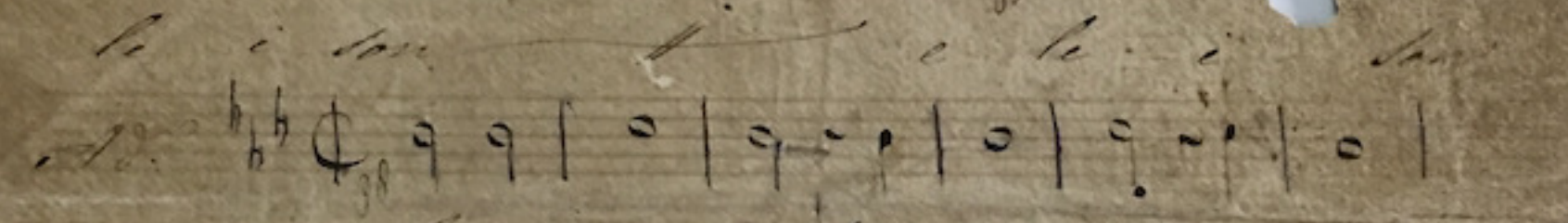
di
Lu ce at e is
D. Libera me

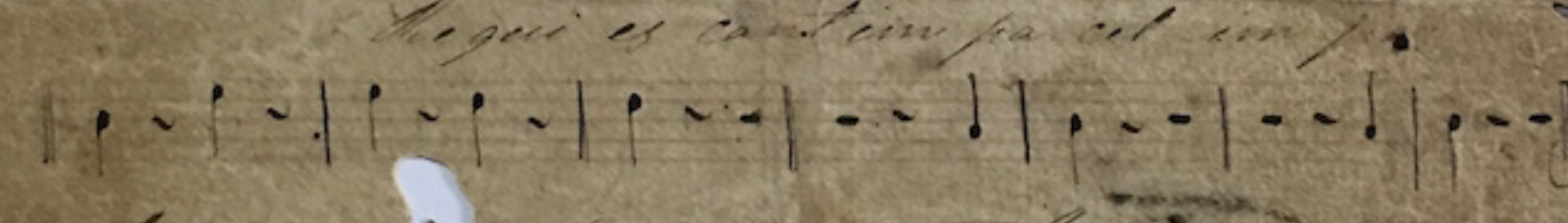
1. Adagio 

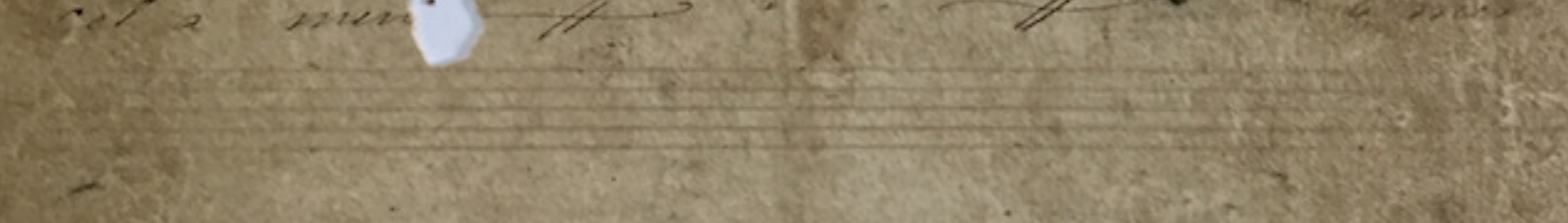
Ri-ri-e. — e-lei-son


Christe e-lei-son Christe e-lei-son


le-i-son — Ri-ri-e. — e-lei-son


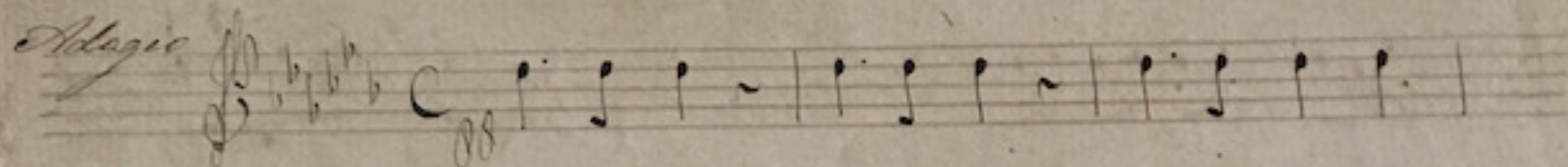
le-i-son — e-lei-son
Adagio 

Me qui es caritum pa-cem in


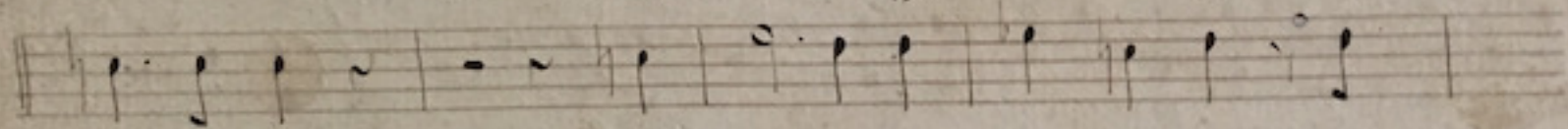
col-a-muni. —


Altus

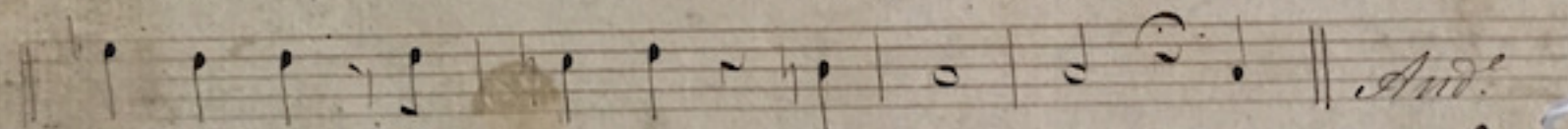
Adagio



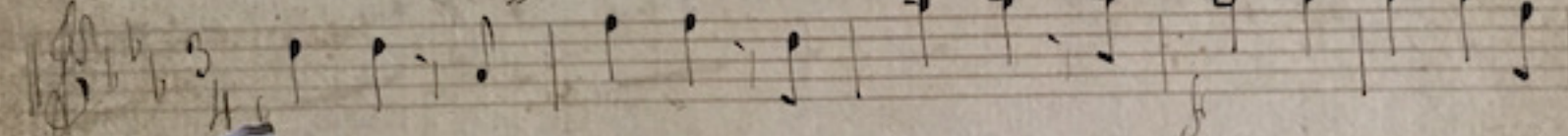
Si be na -



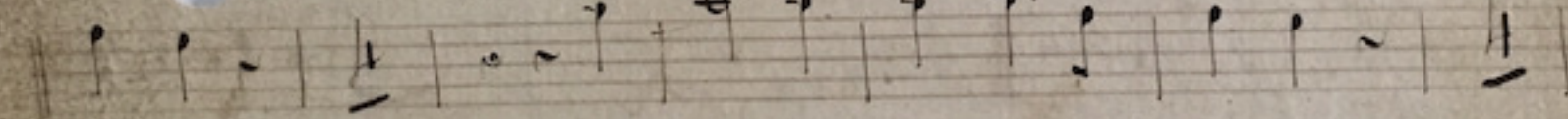
Do mi ne - de mor ted ~~Mor~~ te - de



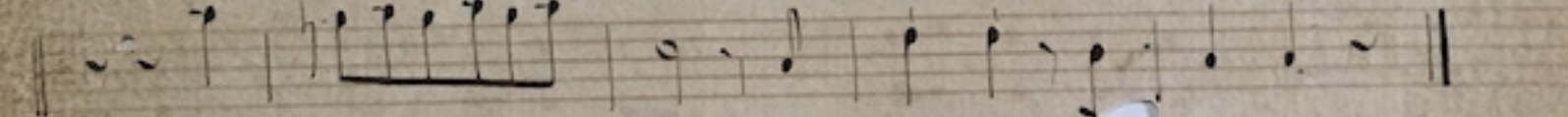
mor - te e - ter na in



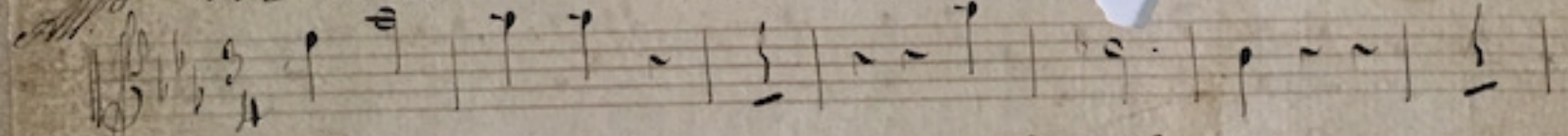
Di e - in di e - il la tru



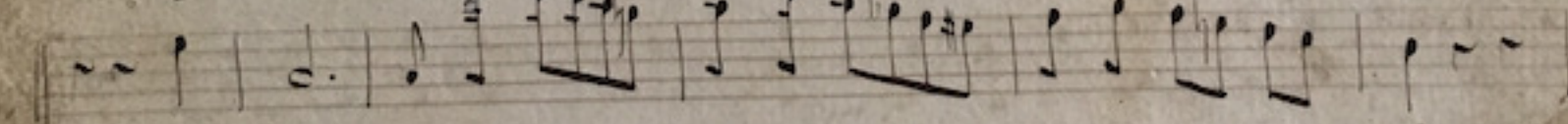
menda - in di e - il la tru menda



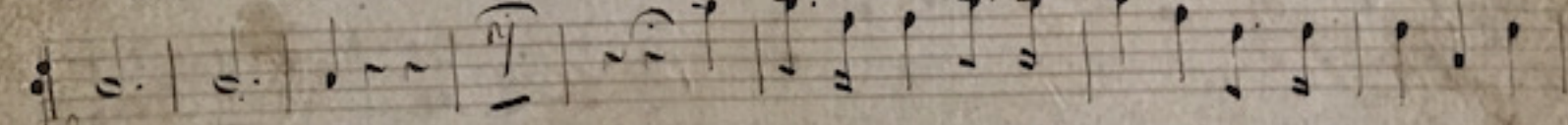
tre men - da tre menda



Quando coe li - et - ter - ra



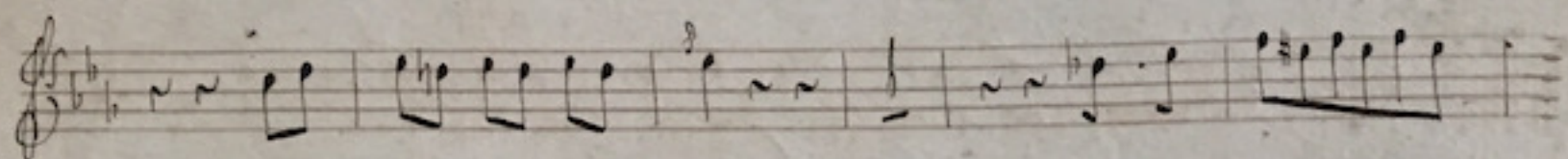
et - ter ra mo ven - di mo ven - di mo un di sunt



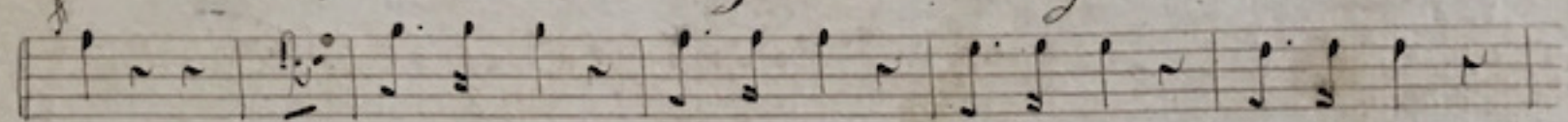
e ter - ra - Dum veni rez ju di ca rez ju di ca - re



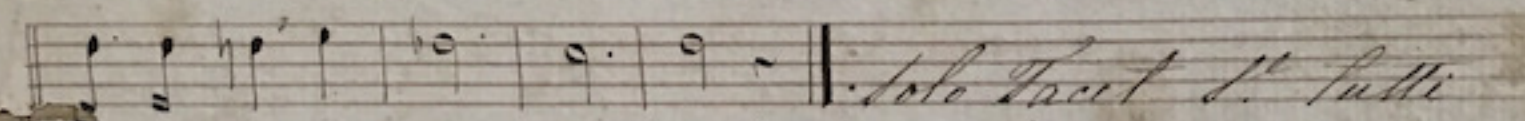
di ca - re coe li um per ignem coe li um per ignem



lum-ve-ne-ris - - - ju-di-ca -

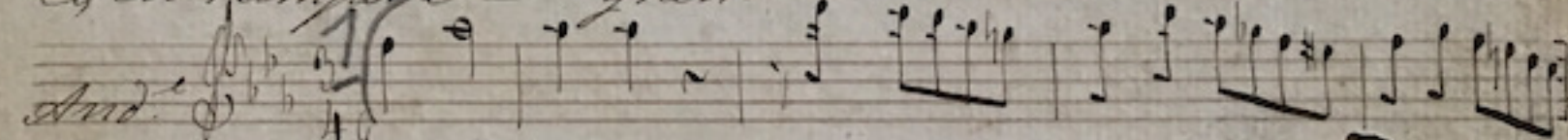


re - - coe-lum *ff*

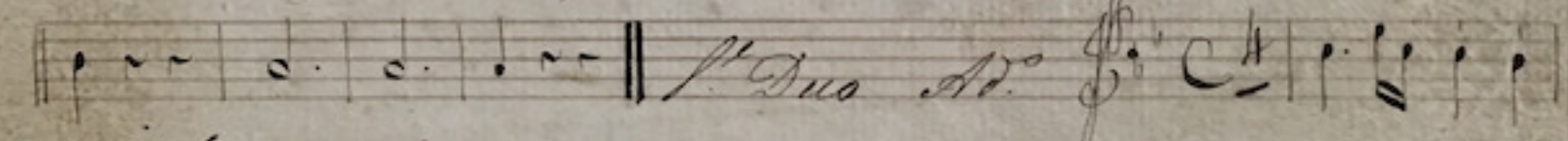


Solo Tacet 1^o Tutti

coe-lum semper - - gnem

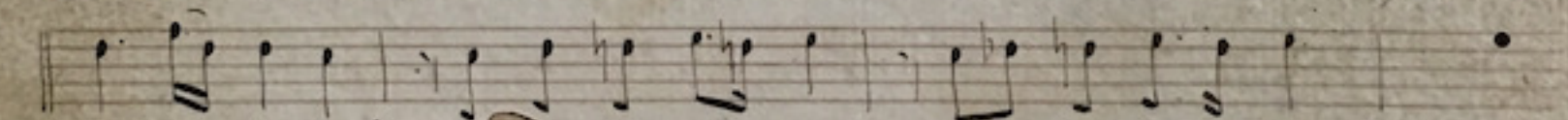


Quando coe-li - - moven - di moven - - morandi

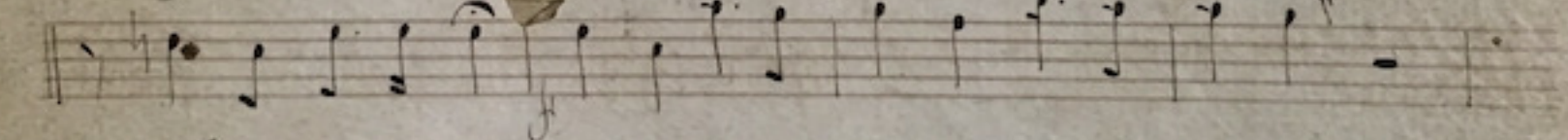


Sunt e-ter-ra

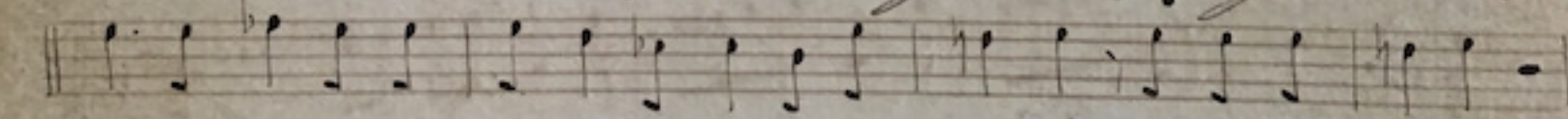
Di-um il-la



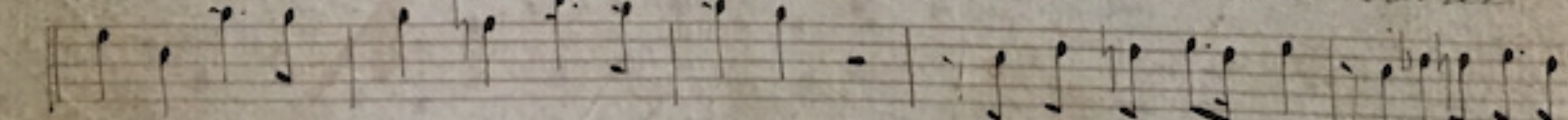
Di-um i-sal Ca-lamita-tis et mi-se-ri-e



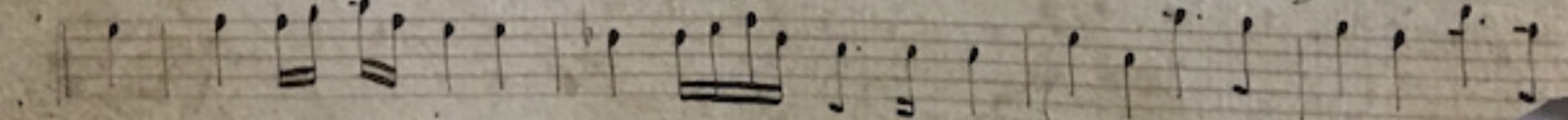
*et mi-se-ri-e di-um *ff* magna di-um magna*



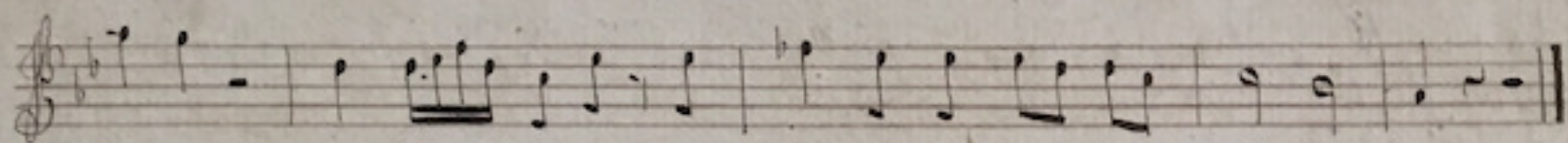
et a-ma-ra a-ma-ra val-de a-ma-ra a-ma-ra val-de



*Di-um *ff* magna di-um magna - Ca-lamita-tis et mi-se-ri-e*



*et Ca-lamita-tis et mi-se-ri-e di-um *ff* magna*



magna et a - ma - ra a ma - ra a ma - ra val - de
And.

Quoniam tu es iudi - ca - re ju - di - ca - re

occulum puri - gnem Requiem e

terni dona e - is Domine - et lux perpetua lux per

petua perpetua luce at luce at - - - luce at

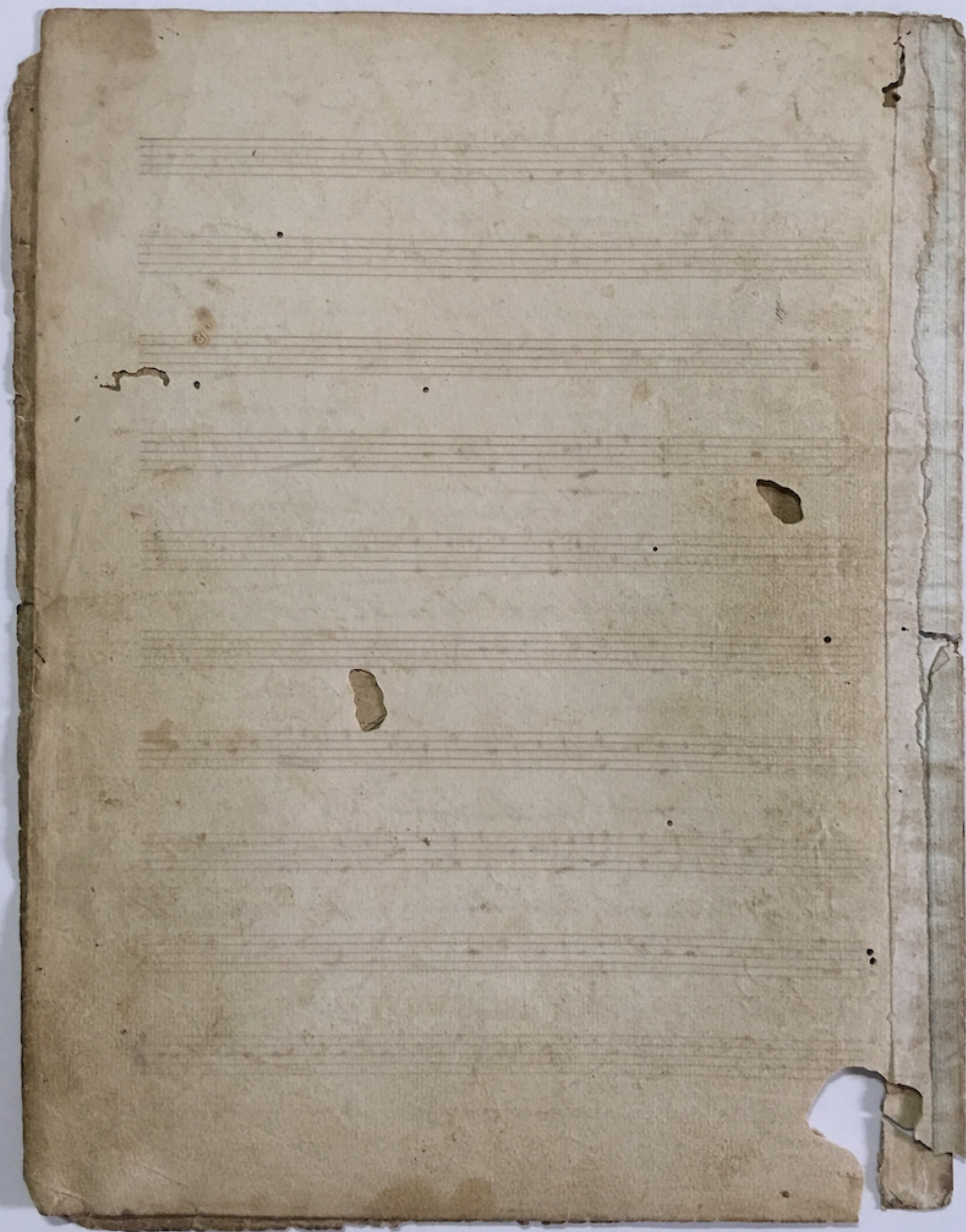
e - is luce at e - is
No.

Kirie e - li son chris - te - li - son

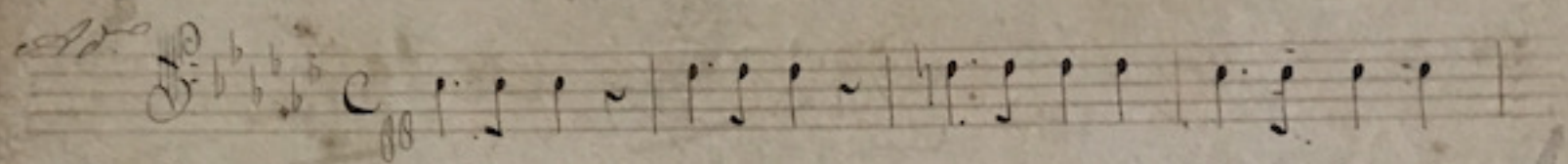
chris - te e - li son e - li son Kirie e - li son e

li - son - e - li - son Requies

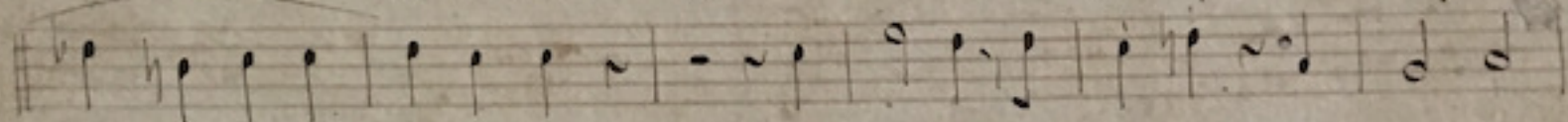
im - pa - ce im - pa - ce im - pa - ce - amen



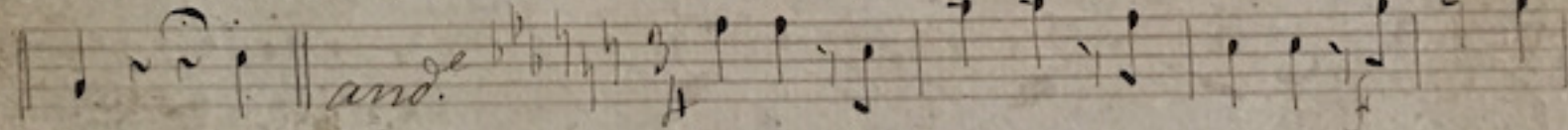
Tenor



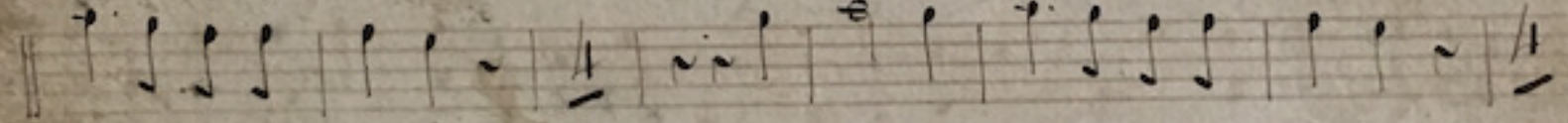
Li-bera // me Do mi ne de



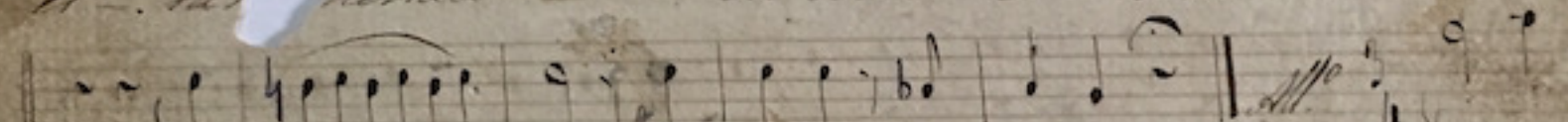
mor-te de mor-te // e ter



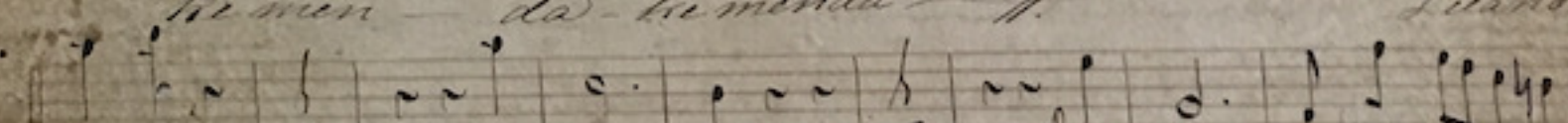
na in // Di e in di e //



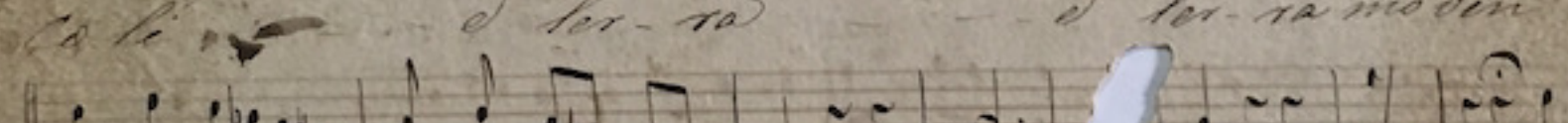
il-la-tu-men-da in di e il-la-tu-men-da



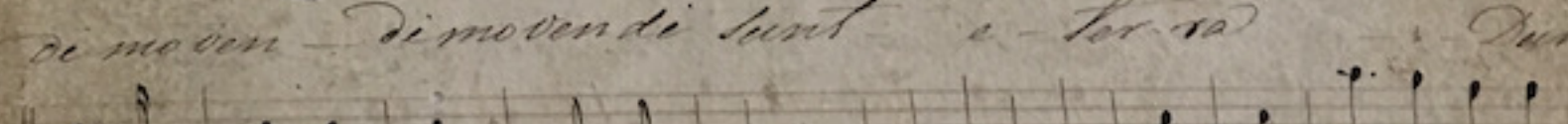
tu-men-da-tu-men-da // Quando



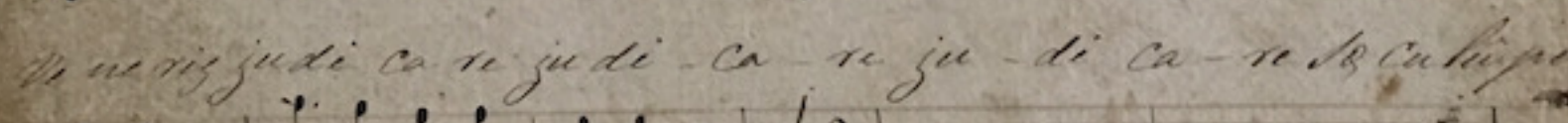
cae-li // e ter-ra // e ter-ra mo-ven



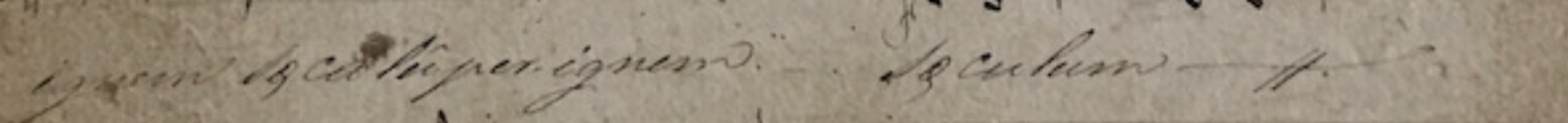
ti-mo-ven // di-mo-ven-di sunt // e-ter-ra // Dum



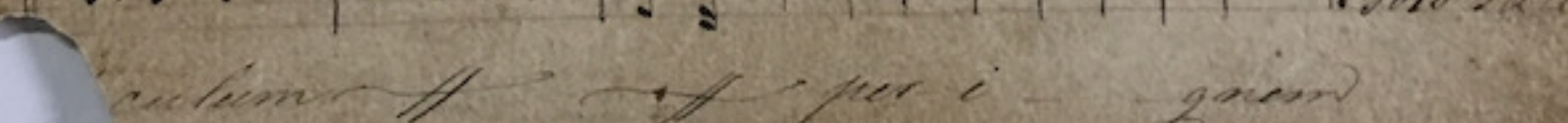
ut veni-zu-di cae-li // ju-di-ca-re ju-di-ca-re // cu-li-per



ignem // et coe-li // per-ignem // Saeculum //

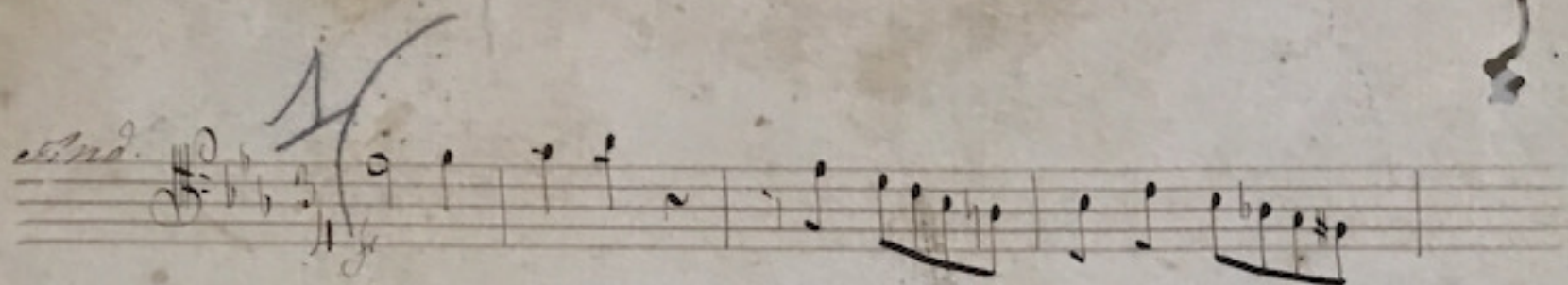


So-lo Tacet. //

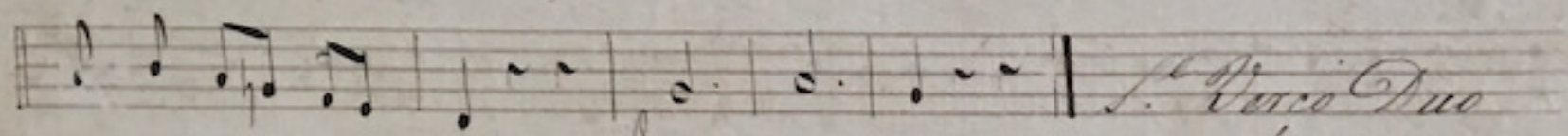


cu-lum // per i-gnem

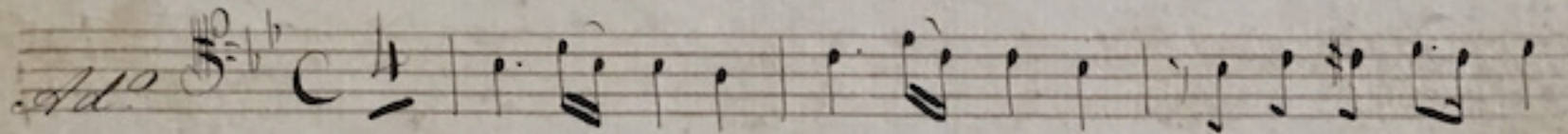




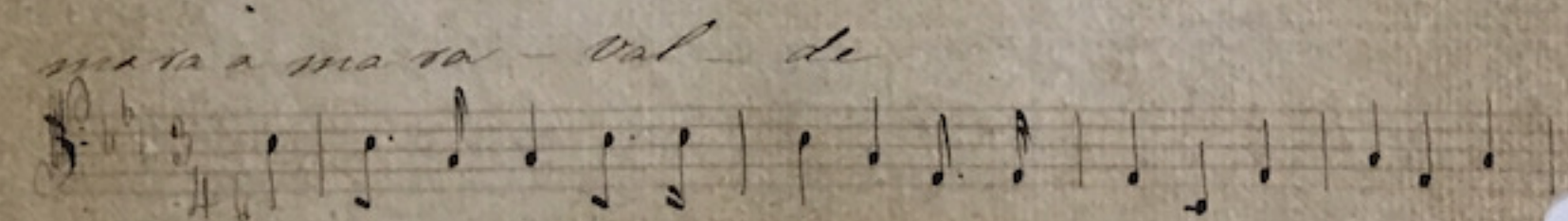
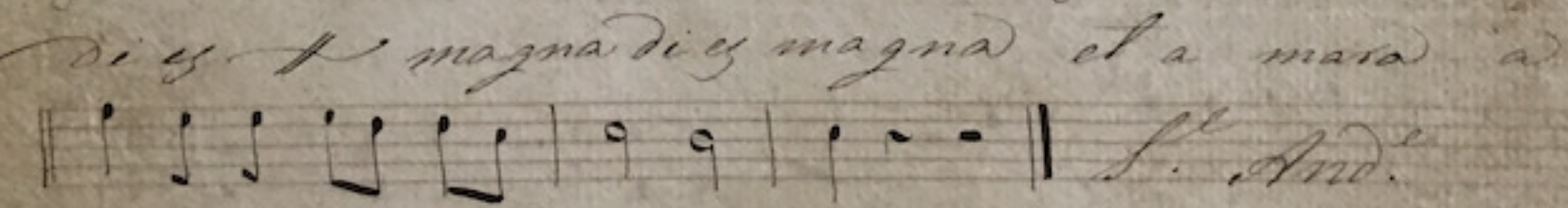
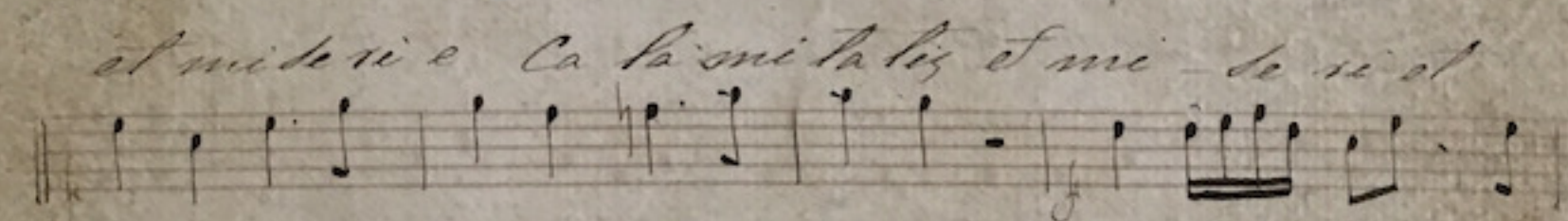
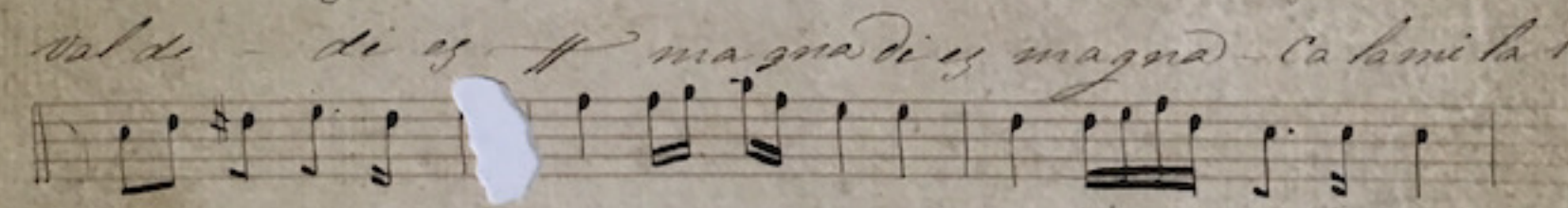
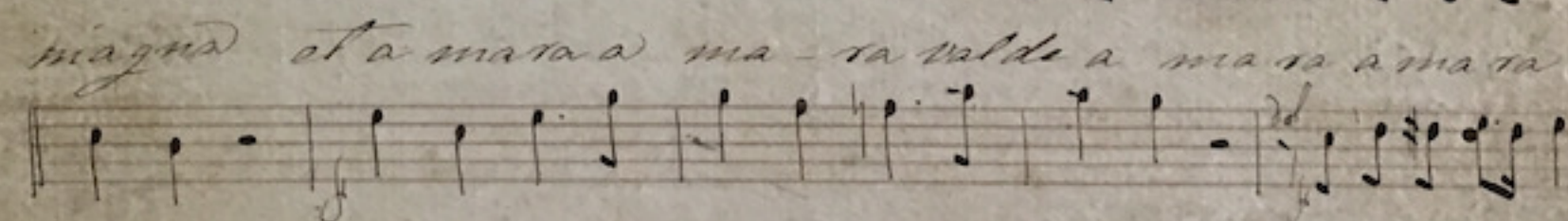
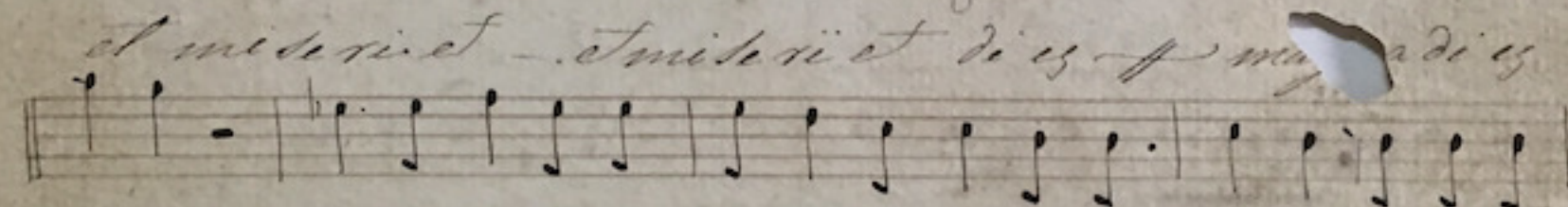
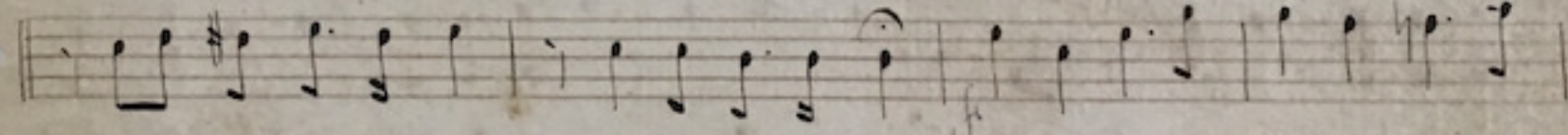
Quando coeli - - mo ven - - di mo ven



di mo ven di sunt - e - ter - ra



De us il la De us - i - ut - Ca la mi ta bi

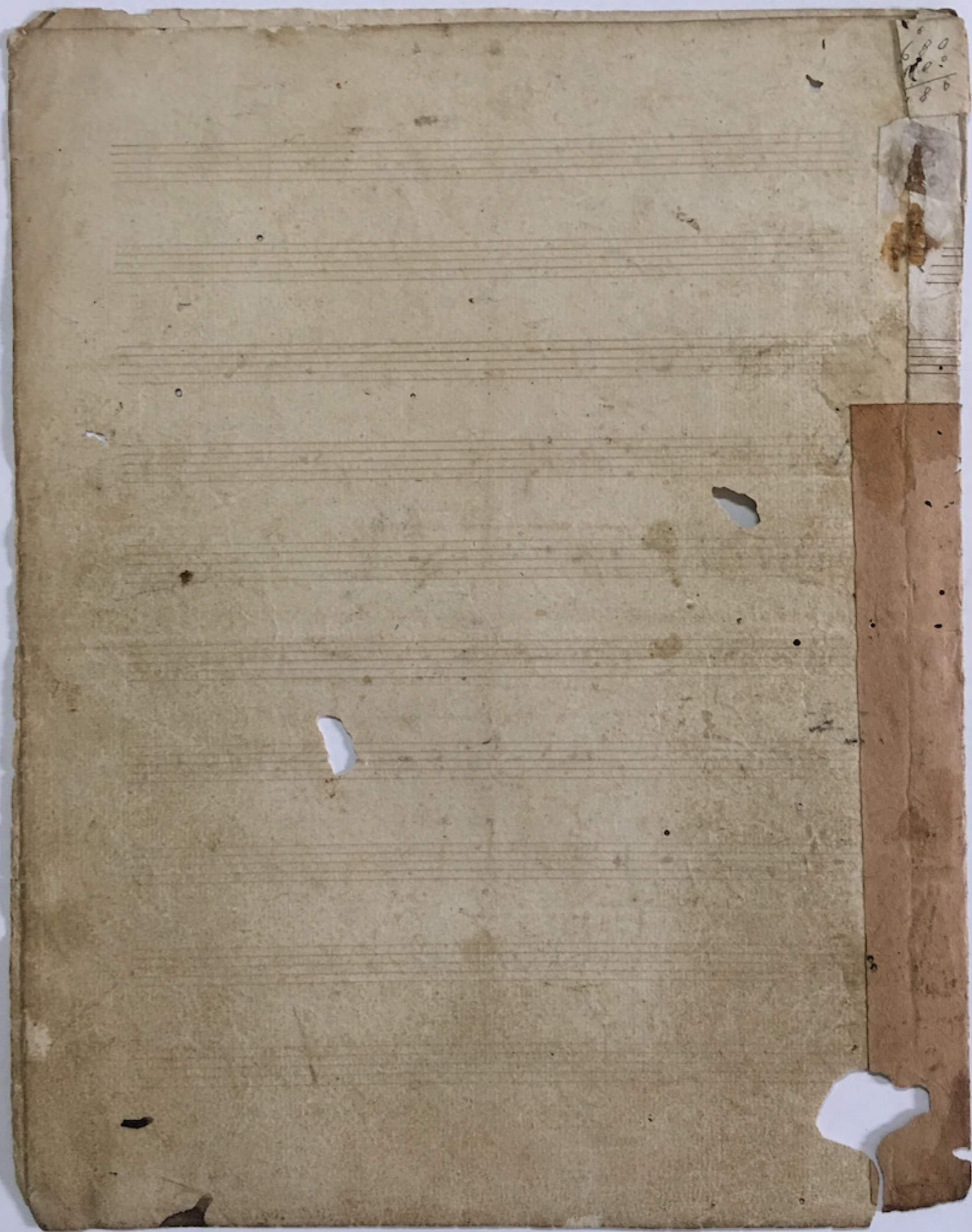


De us il la De us - i - ut - Ca la mi ta bi

et mi se ri e - et mi se ri e De us - i - ut - Ca la mi ta bi

et mi se ri e Ca la mi ta bi et mi se ri e

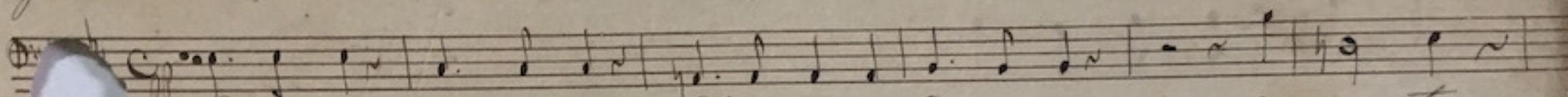
De us - i - ut - Ca la mi ta bi



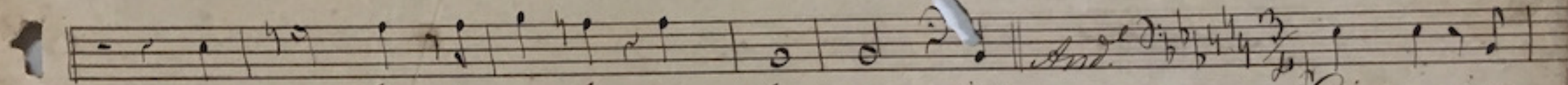
Adagio

Baixa

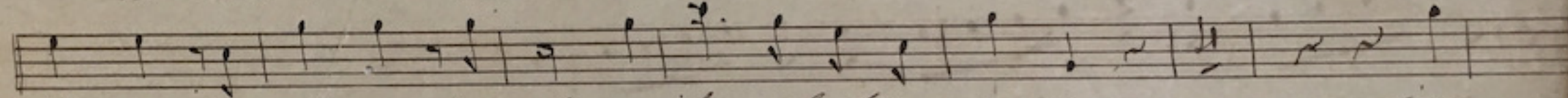
Libera me



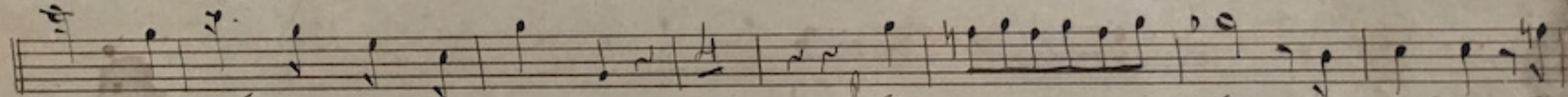
Li be ra — — — Li be ra me Do mi ne de morte



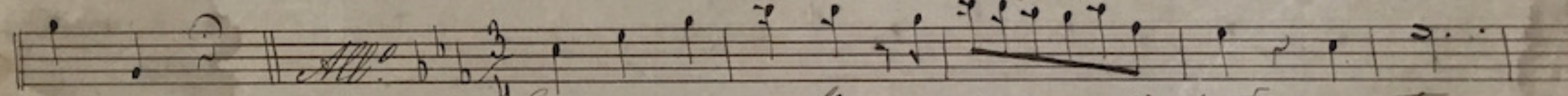
de mor te de morte e ter ra in



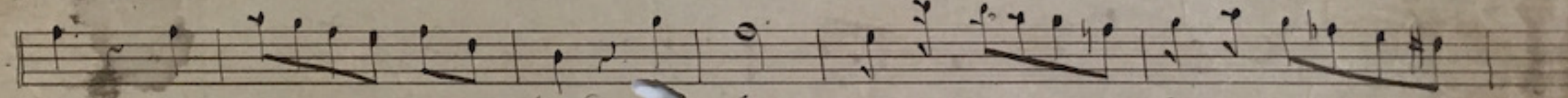
di e in di e in di e il la tre men da in



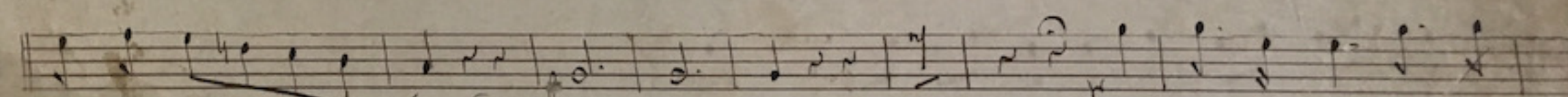
di e il la tre men da tre men — da tre men da tre



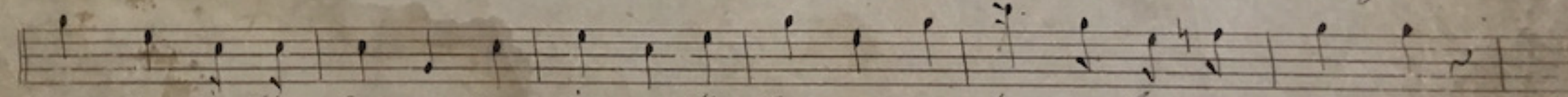
men da *All.* Levando Co li mo ven di sunt e ter



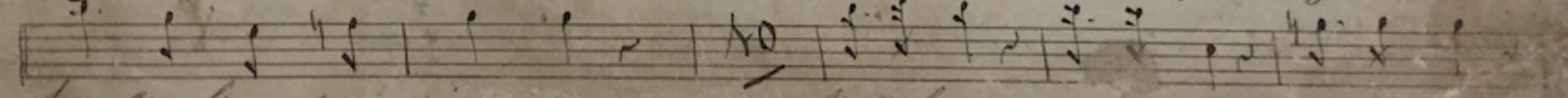
ra mo ven di sunt e ter ra mo ven di mo ven



di mo ven di sunt e ter ra Dum veni ris ju di



ca re ju di ca re ju di ca re so cu lum pe signem



di cu lum pe signem So Culum — — —

Se cu lum Se cu lum pe ri — gnem

Solo d. Soprano *Faci* // *1. And.* *Livan do co li*

mo ven — di mo ven — di mo ven di sint — e — ter ra

Duo *Faci* // *1. Andante* *Du no me nis ju di ca re ju di*

Ca — re ju — di Ca — re Se cu lum pe ri — gnem

1. Ad. *Re qui em e — ternam Do na e — is Do mi ne*

I *lux per pe tua lus per pe tu a lu ce a lu ce at*

lu ce at — e — is lu ce at — e — is

Il Liber agna

1. Ricie

Ki ri e — — — e le i son Ki ri e

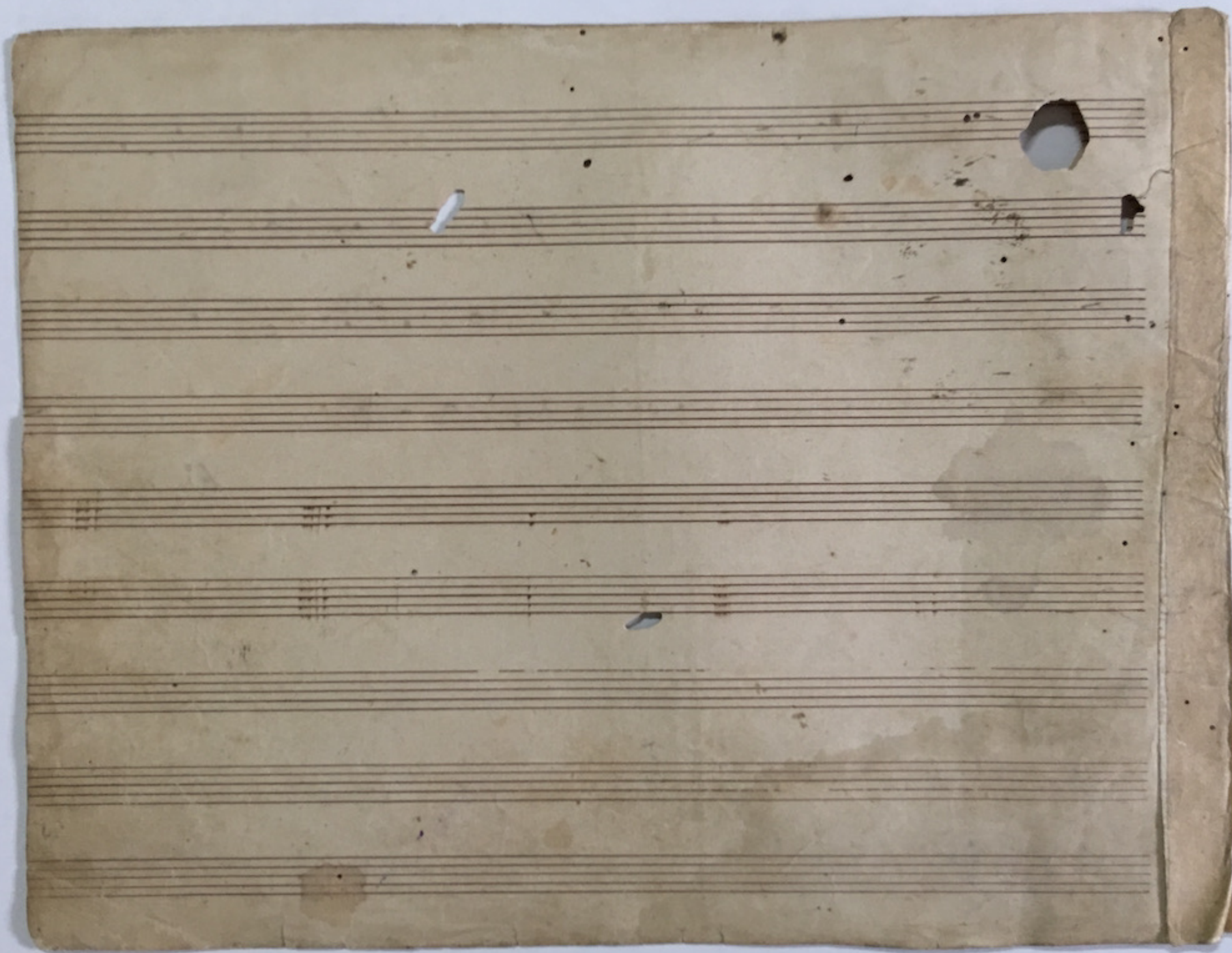
— — — e le i son e le i son

Adagio *Re qui es Cant in pa ce in pa ce a*

men a men a men a men.

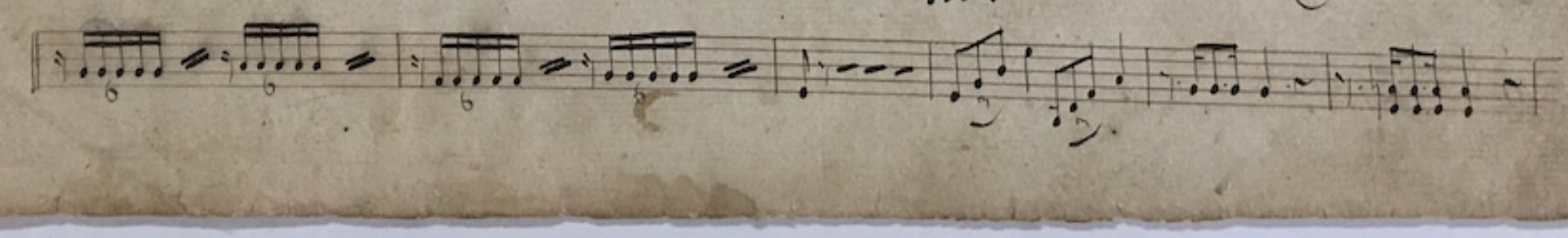
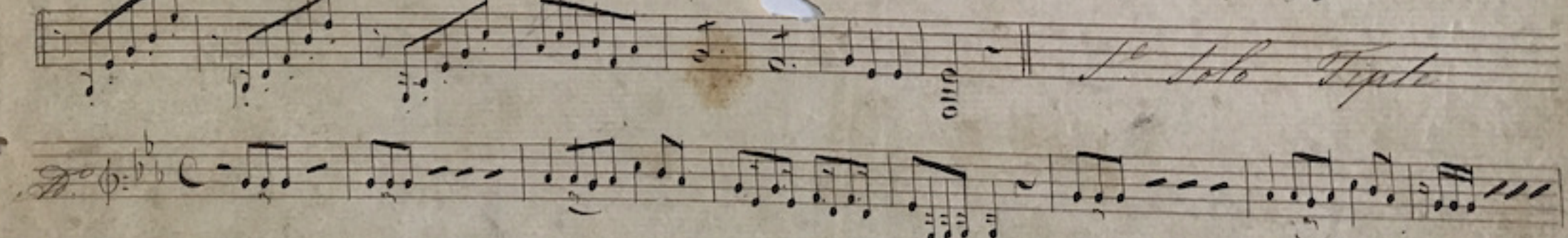
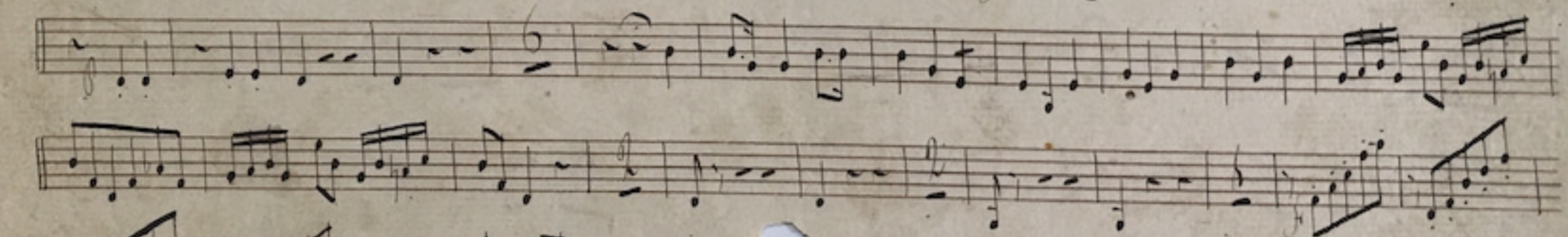
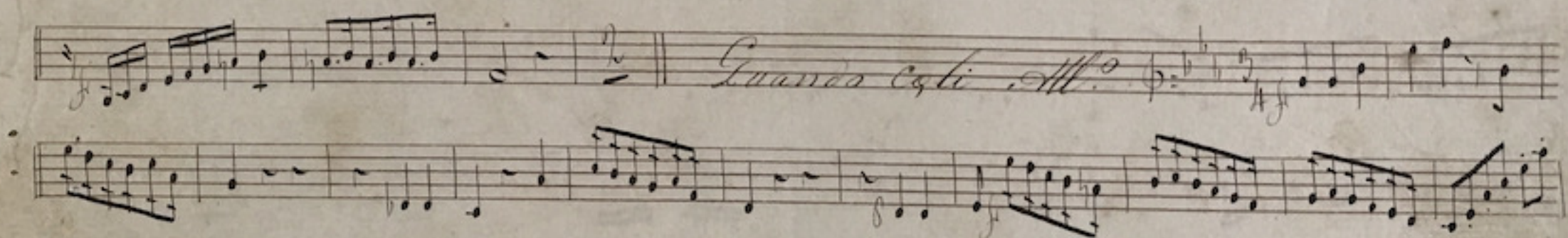
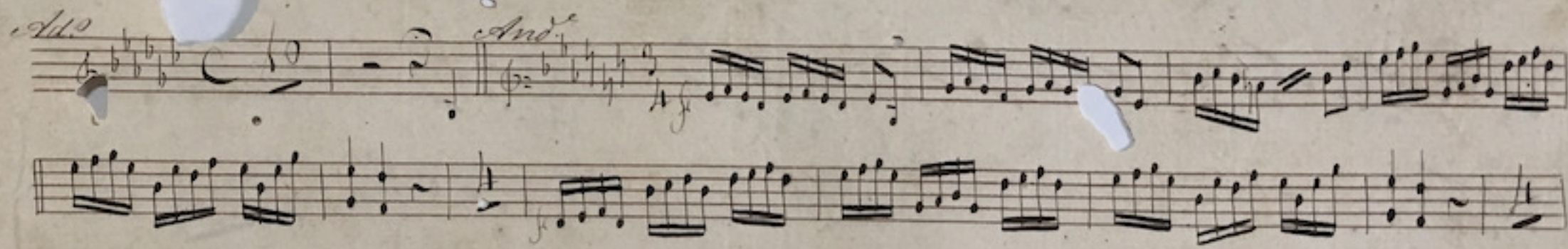
Finis.

B. G. de Araujo.

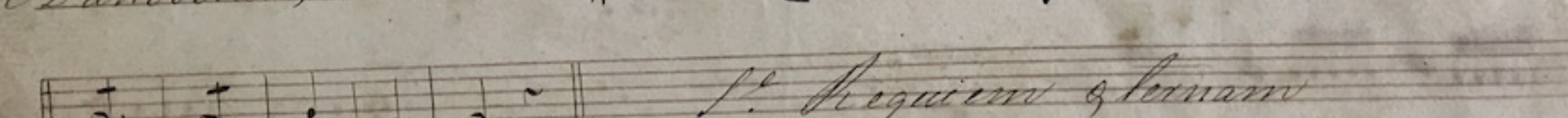
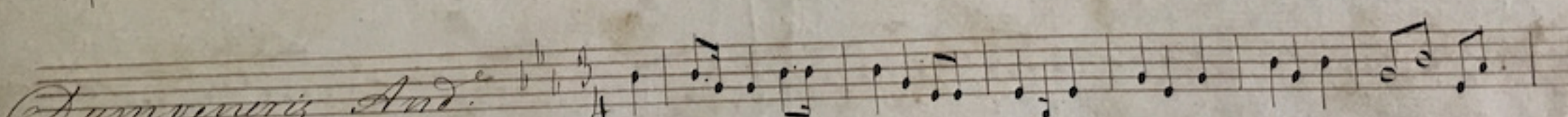
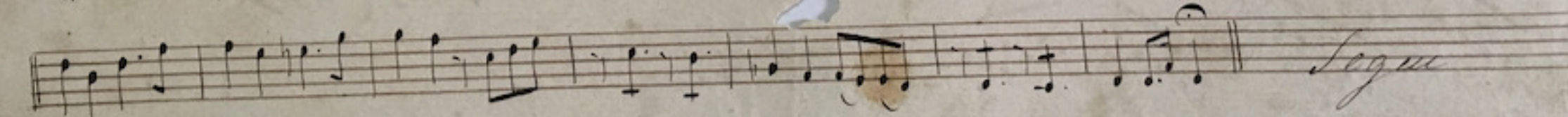
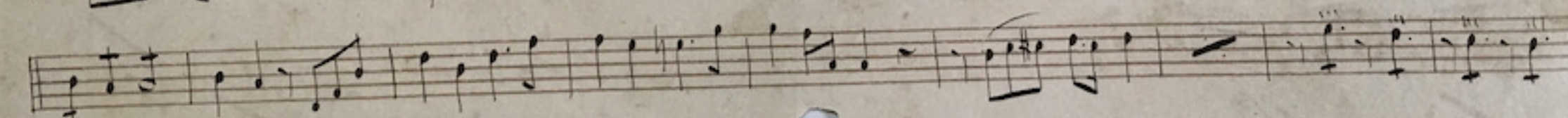
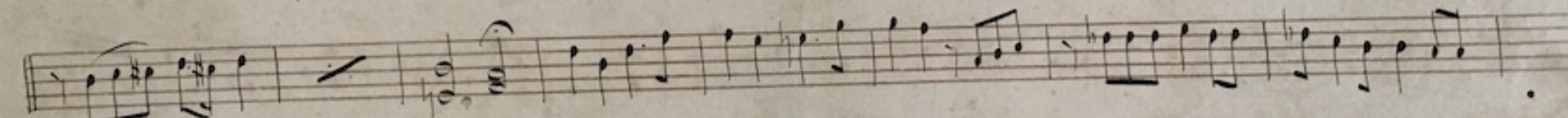
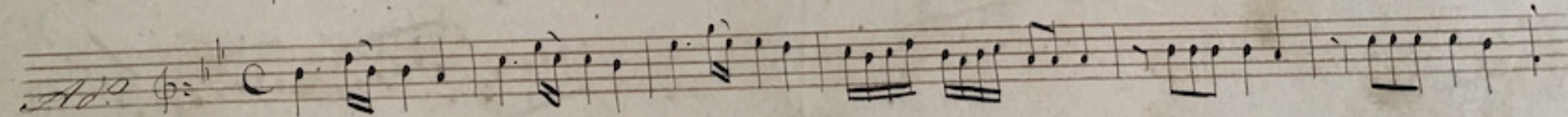
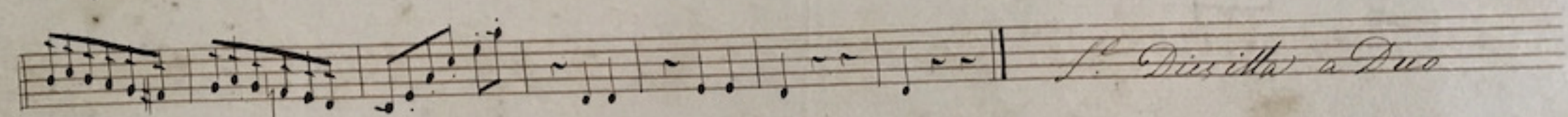
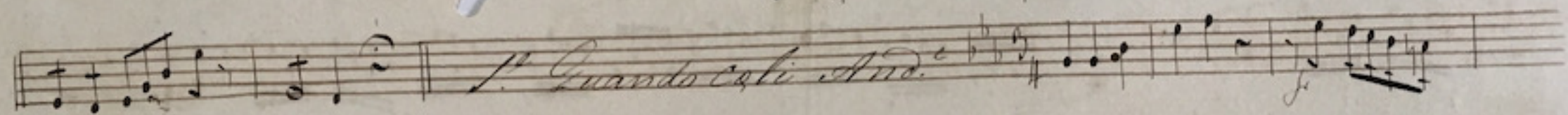
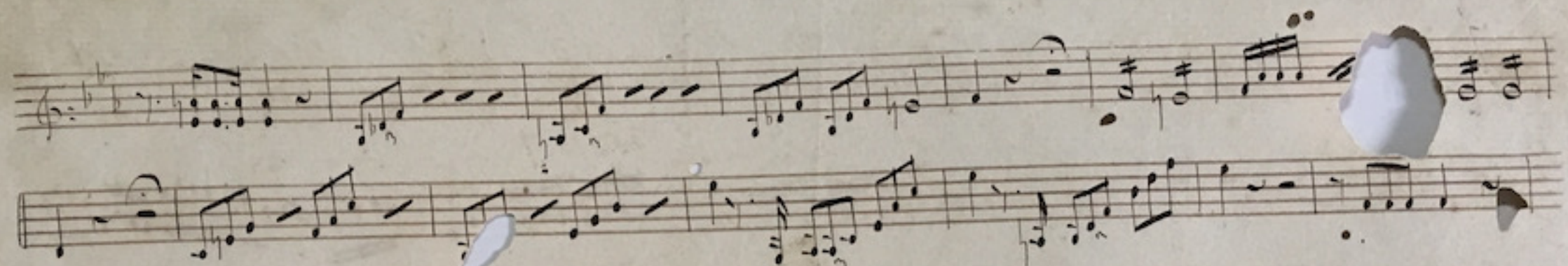


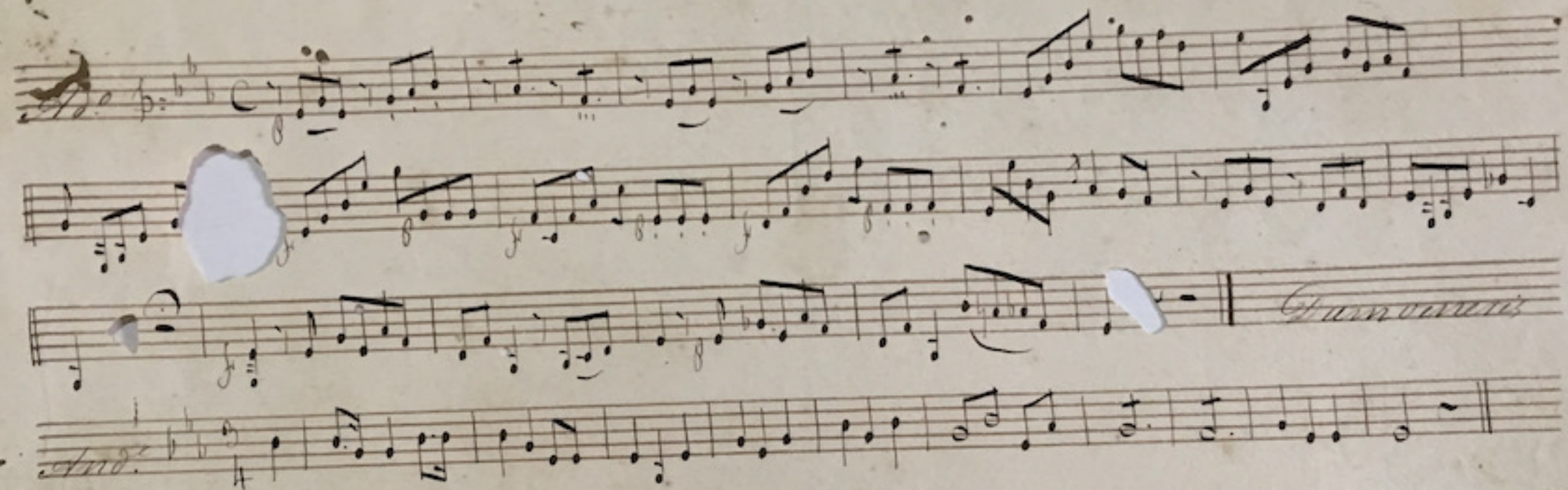
Festino 2^o

Liberame Tebirim

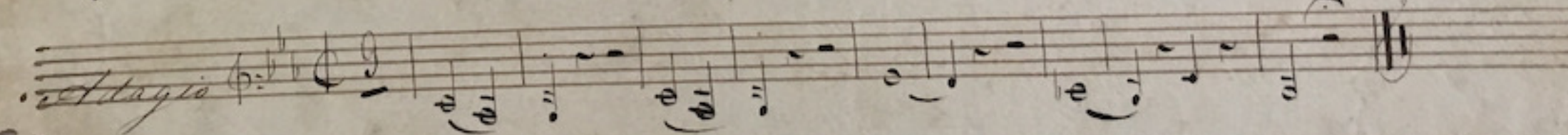
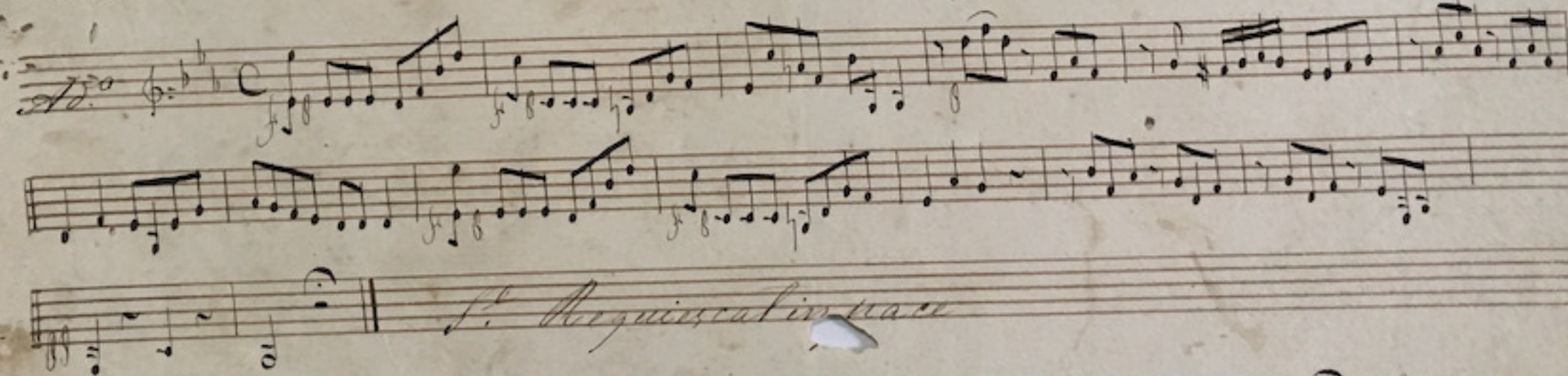


1^o Solo Tripla

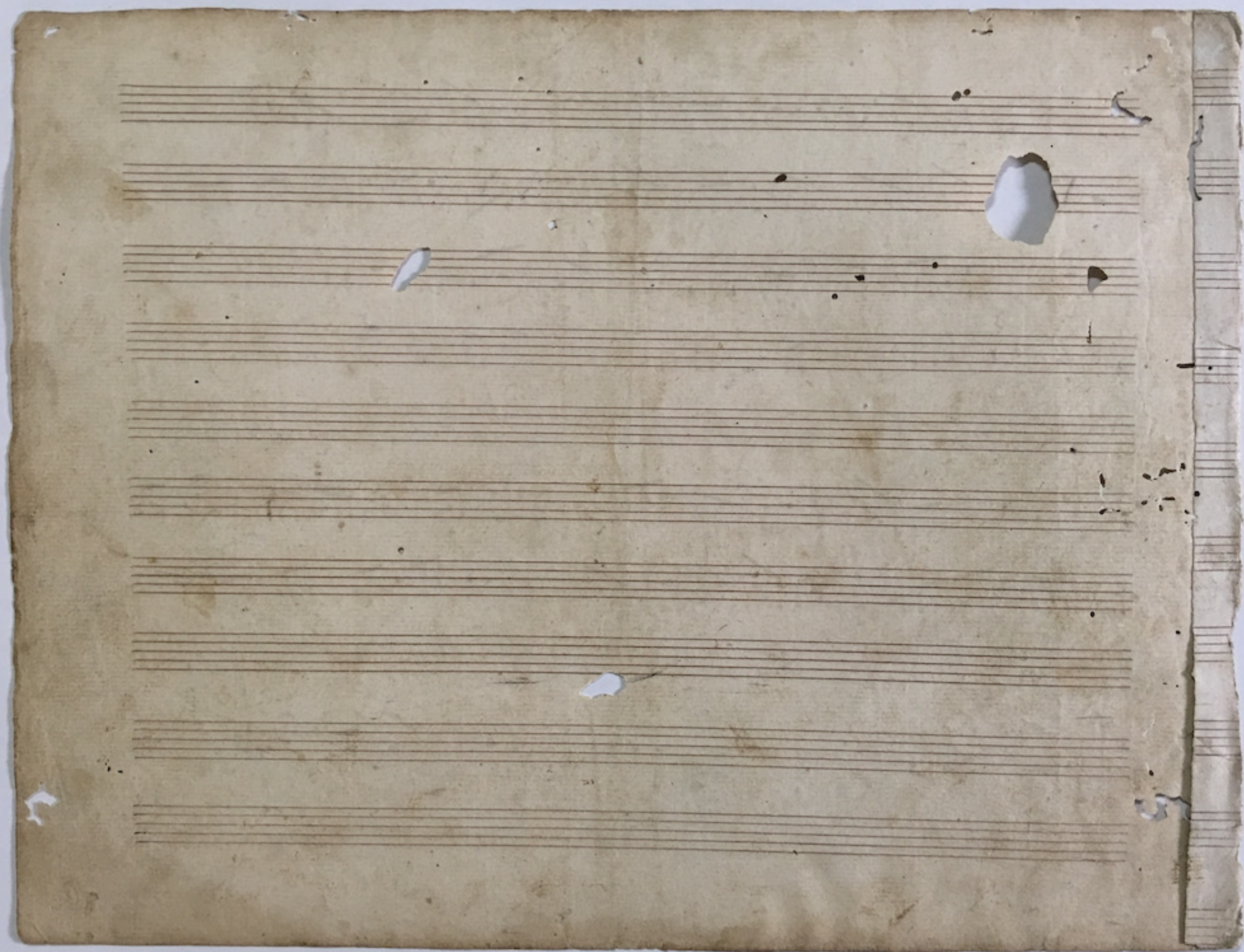




Pl. Liberum Domini alibi idolo segue Ad. Kirie elson



20



Violoncelle

Sibiane Domine a grande orchestra, e voices

D. B. & Choeira

Libranza

Violoncello

Adagio

and.^{te}

All.^o

Al.^o

Solo

All.^o

Quinto

Fin.

Fin. Ad.

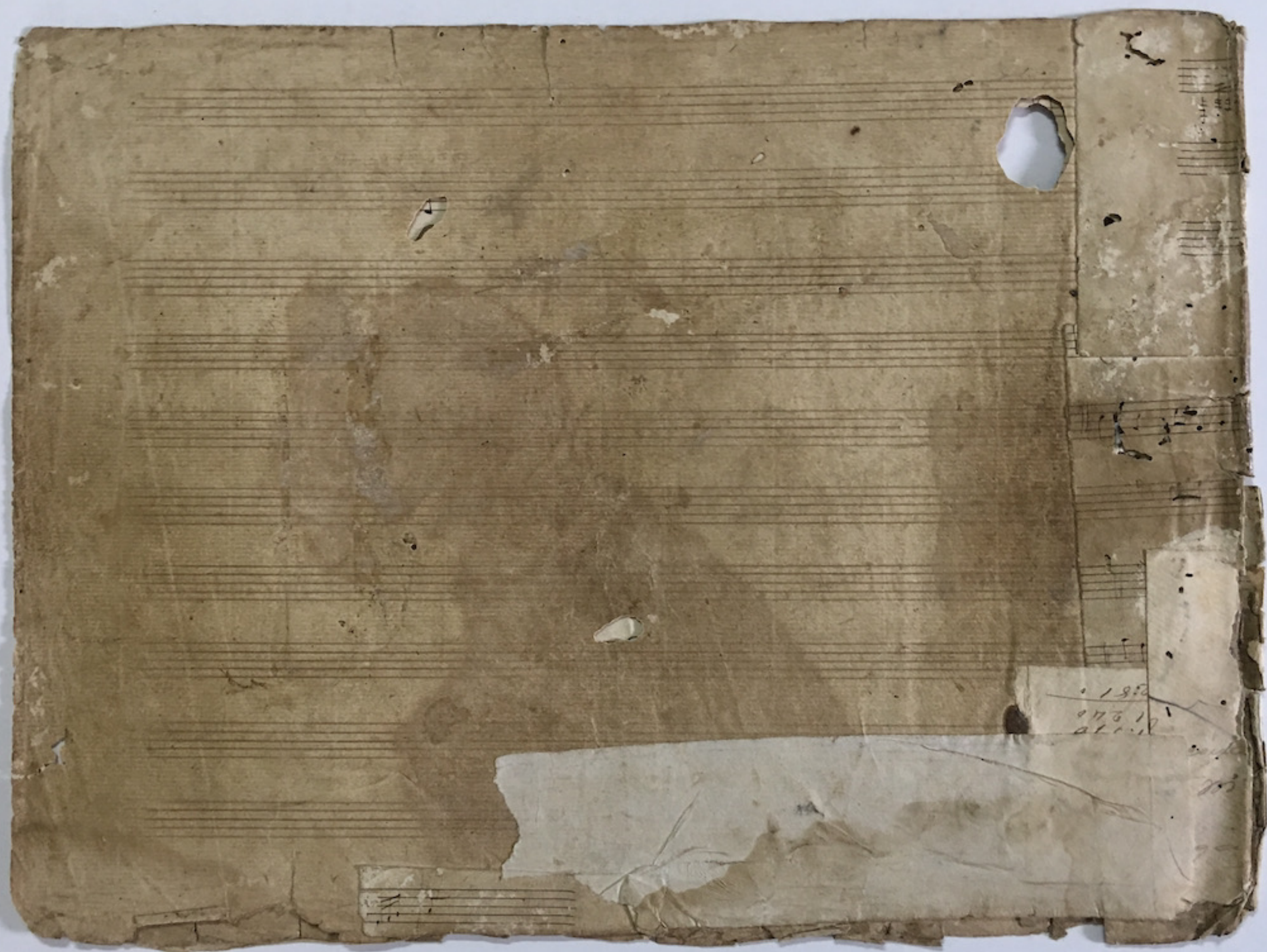
Handwritten musical score on aged, stained paper. The score consists of ten staves of music, written in a historical notation style. The paper shows significant wear, including tears and holes.

The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The key signature is one flat (B-flat). The time signature is common time (C).

Key markings and text within the score include:

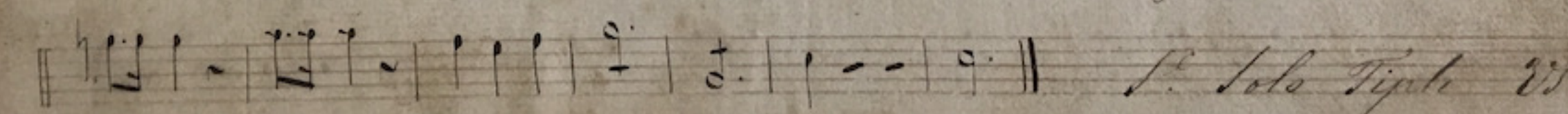
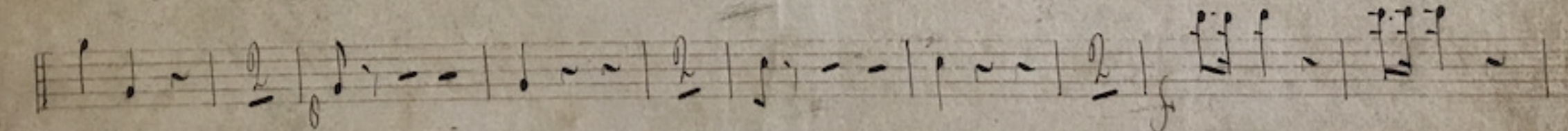
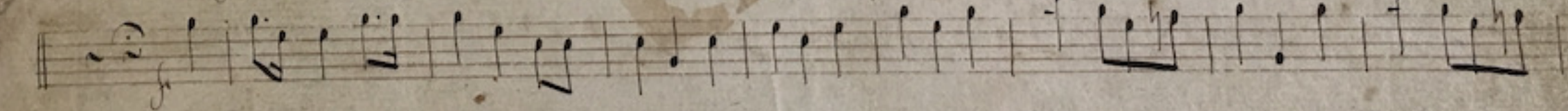
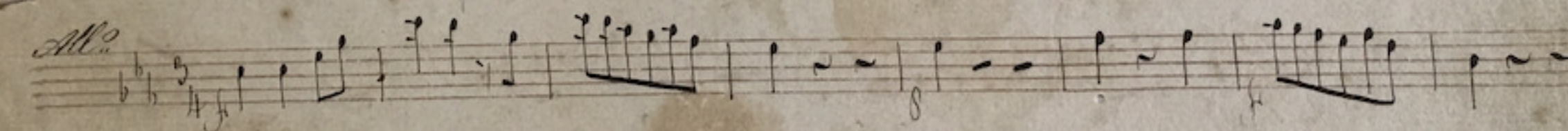
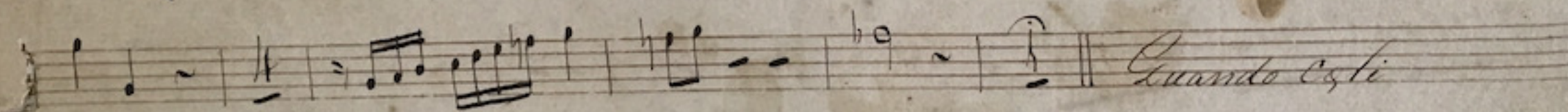
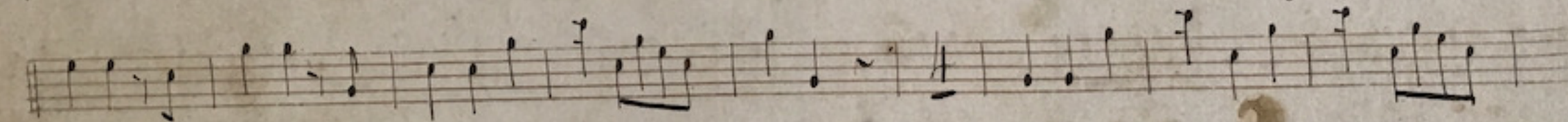
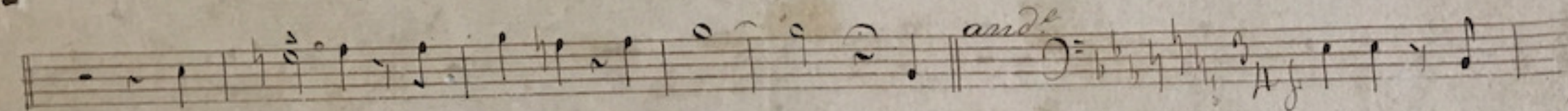
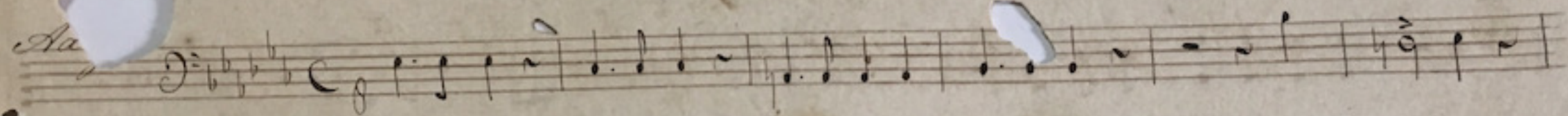
- All^o* (Allegro) marking above the second staff.
- Diminuendo* (Diminution) marking above the third staff.
- All^o* (Allegro) marking above the fourth staff.
- Diminuendo* (Diminution) marking above the fifth staff.
- Deo Liberamini Domine* (To God, free us, Lord) written below the fifth staff.
- Sequitur Gloria et Ite* (Follows Gloria and Ite) written below the fifth staff.
- 1^o Requiescat in pau* (1^o Requiescat in pau) written below the sixth staff.
- 2^o* (2^o) marking above the seventh staff.
- 3^o* (3^o) marking above the eighth staff.

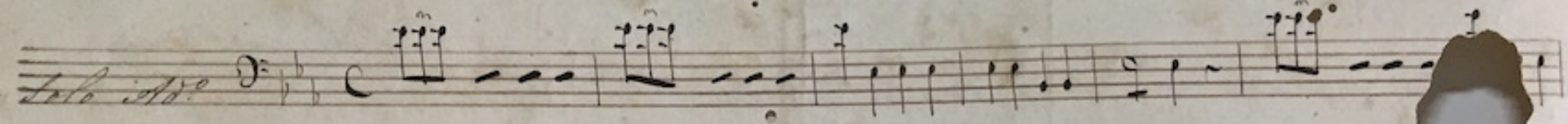
The score concludes with a double bar line and a final chord symbol (two sharps) on the tenth staff.

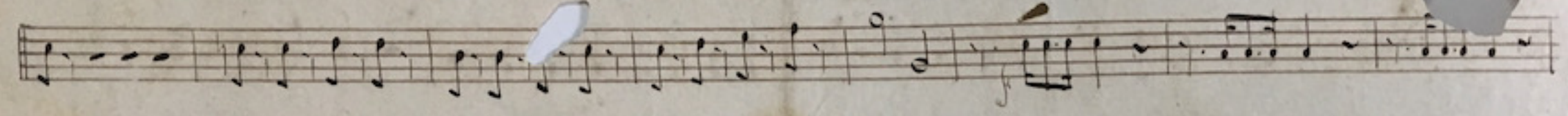


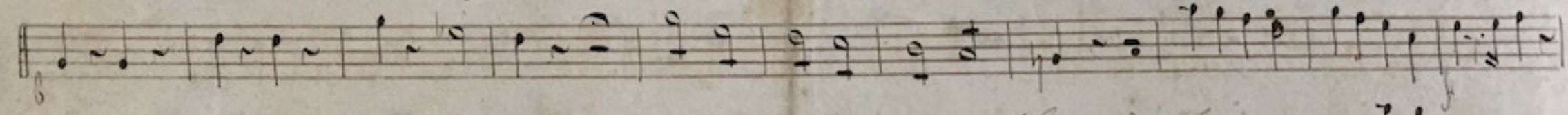
21
Contra Basso

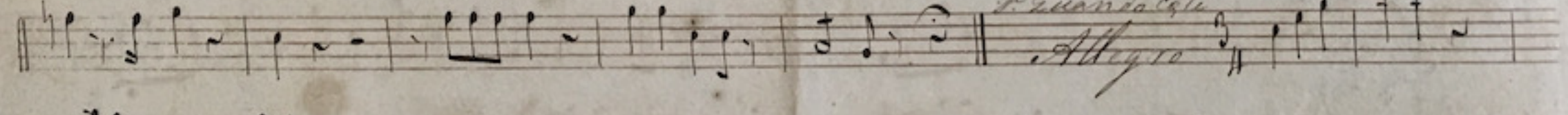
Liberame Domine

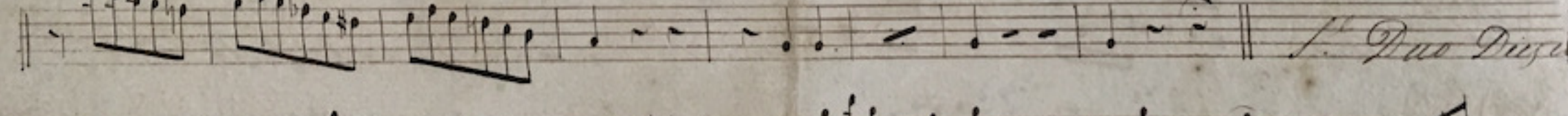


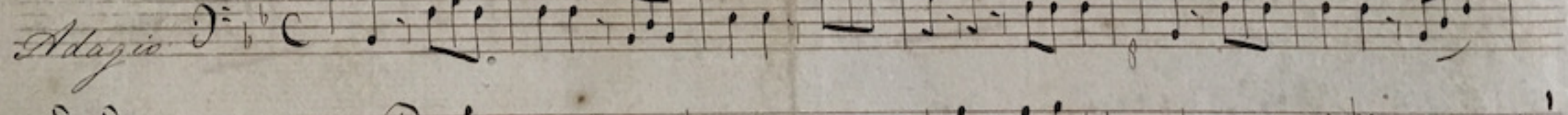
Solo Ad^o $\text{D}^{\flat} \text{C}$ 




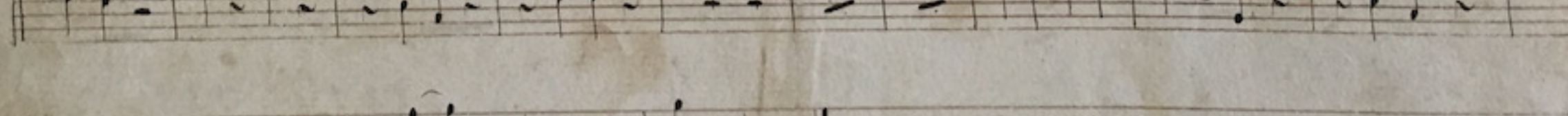


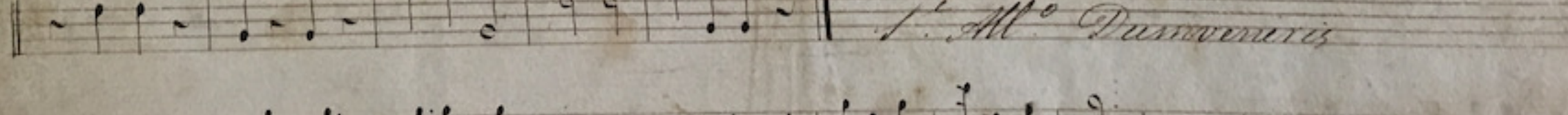


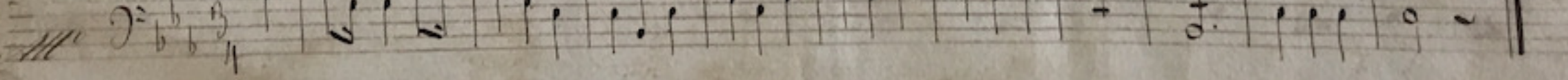



Adagio $\text{D}^{\flat} \text{C}$ 

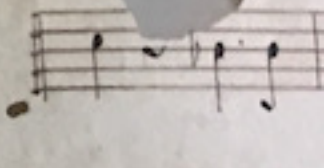


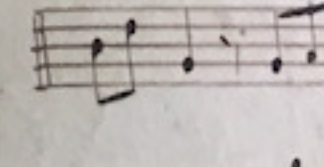


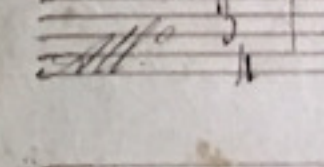


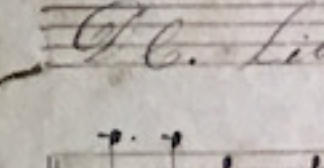
M^o $\text{D}^{\flat} \text{C}$ 

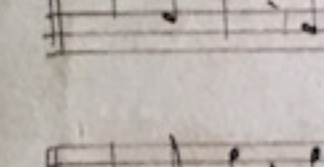


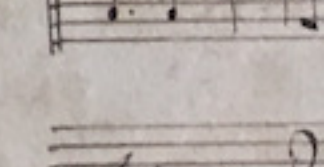


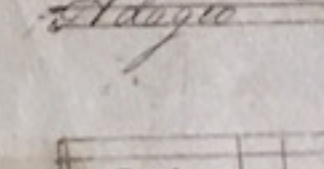


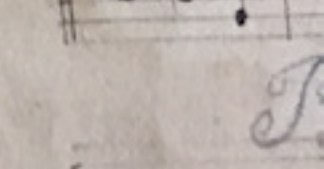
M^o $\text{D}^{\flat} \text{C}$ 

L. C. Li 



Adagio $\text{D}^{\flat} \text{C}$ 



T 

Handwritten musical notation for the first system of 'The Bird Song'. It consists of two staves. The top staff has a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, a quarter note G4, a quarter note F4, a half note E4, a quarter note D4, and a quarter note C4. The bottom staff has a bass clef and continues the melody with a quarter note B-flat3, a quarter note A3, a quarter note G3, a quarter note F3, a half note E3, a quarter note D3, and a quarter note C3. The system ends with a double bar line.

L. Das Dingel

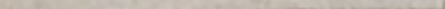
113

pp | q ~ ||

Handwritten musical score for a piece titled "Missa" by J. Haydn. The tempo is marked "Adagio". The score is written on two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various note values, rests, and bar lines. The second staff continues the musical piece with similar notation. There are some ink smudges and a small white mark on the second staff.

Quoniam

Handwritten musical notation for the first system of 'The Bird Song'. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro' (Allo). The music consists of a series of eighth and sixteenth notes, with a final measure containing a whole note and a double bar line.

G.C. Liberaume Domine. || 1^{re} Partie chœur. No. 1. 

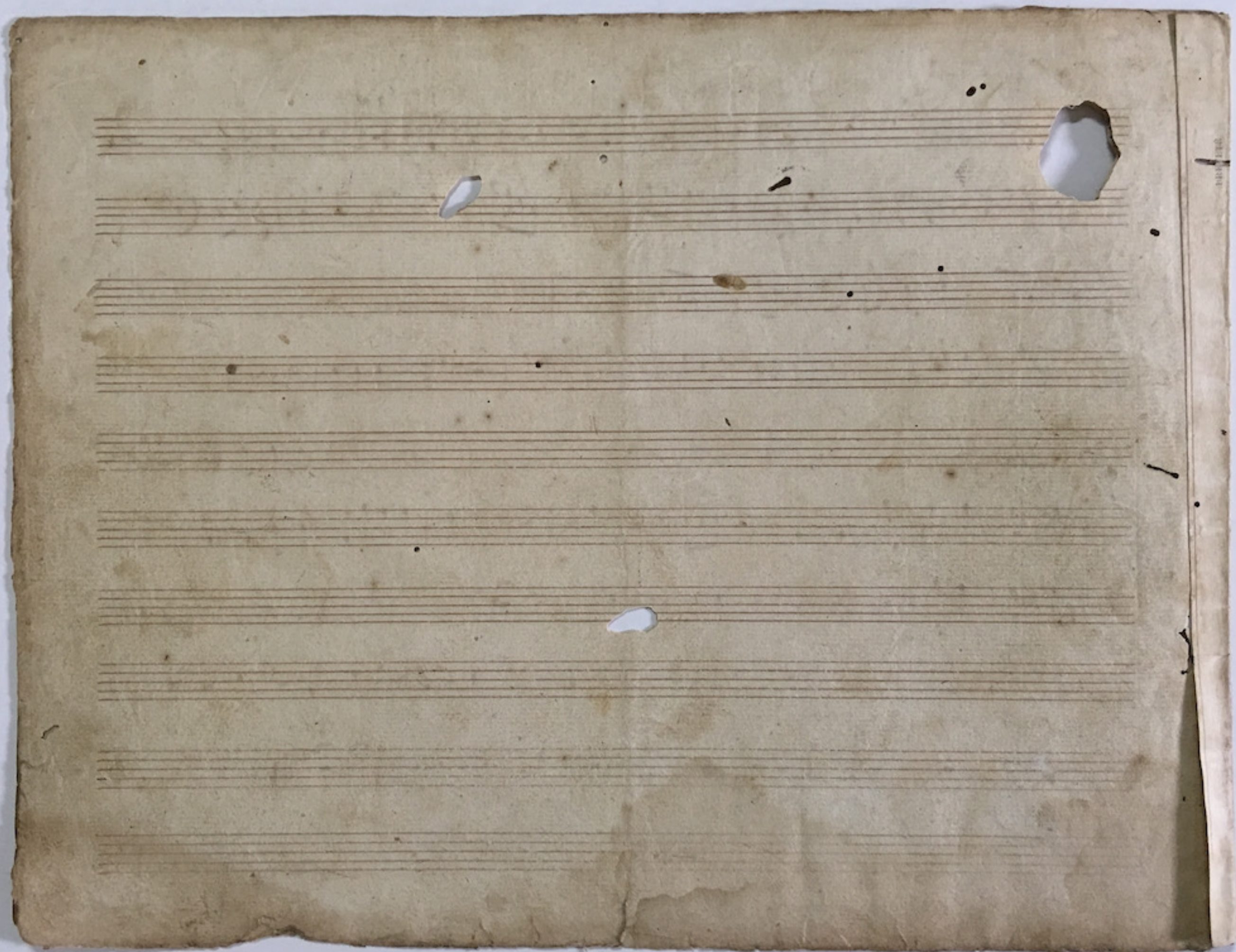
A single staff of handwritten musical notation. The staff begins with a treble clef and a key signature of one sharp (F#). The notation includes a variety of note values: quarter notes, eighth notes, and sixteenth notes, some beamed together. There are also rests and accidentals (sharps and naturals). The handwriting is fluid and characteristic of 18th or 19th-century manuscript notation. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat (B-flat). The notation includes a series of eighth and quarter notes, followed by a double bar line. To the right of the staff, the text "1^o Requiescat in pace" is written in cursive.

Adagio

A single staff of handwritten musical notation. The staff begins with a treble clef. The notation consists of several measures, each containing a note or a rest. The notes are mostly quarter notes, with some half notes and eighth notes. There are several rests of varying durations. Some notes are marked with a 'B' or a 'C' above them. The staff ends with a double bar line.

Benedict G. Mc.



Adagio *And.^{te}* *Stanta* *Libera me*

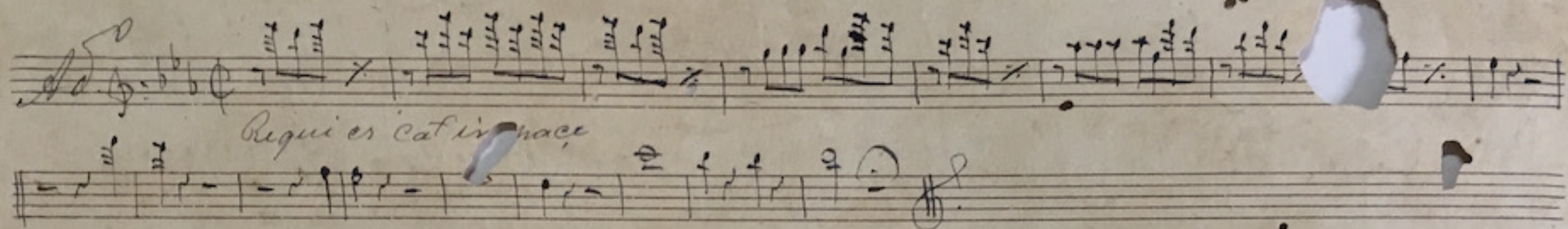
Quando celi

Solo de Triple Tact. *Quando celi*

Dum veris

Kirie

Requies latine pace



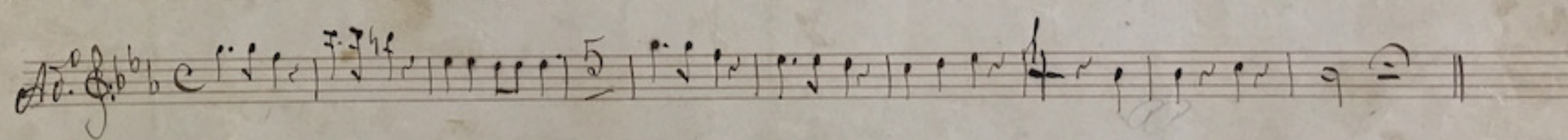
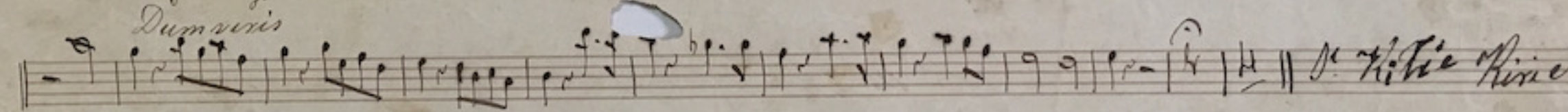
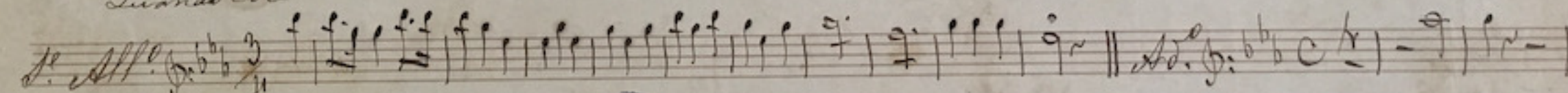
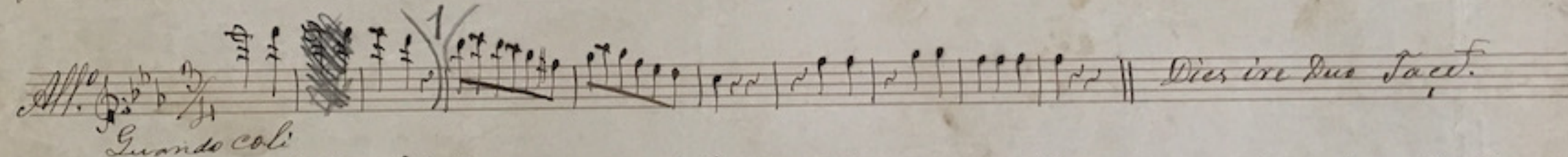
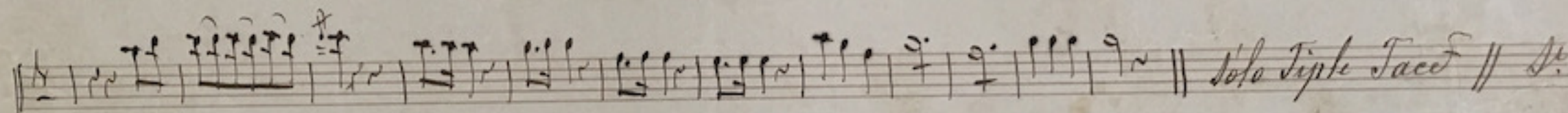
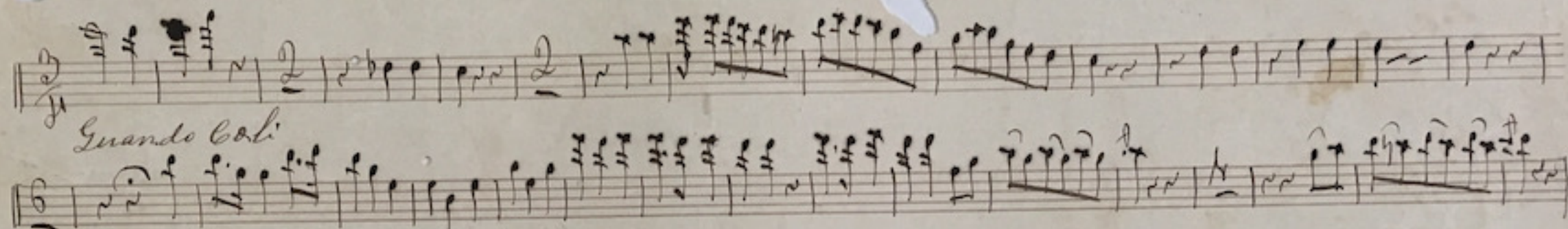
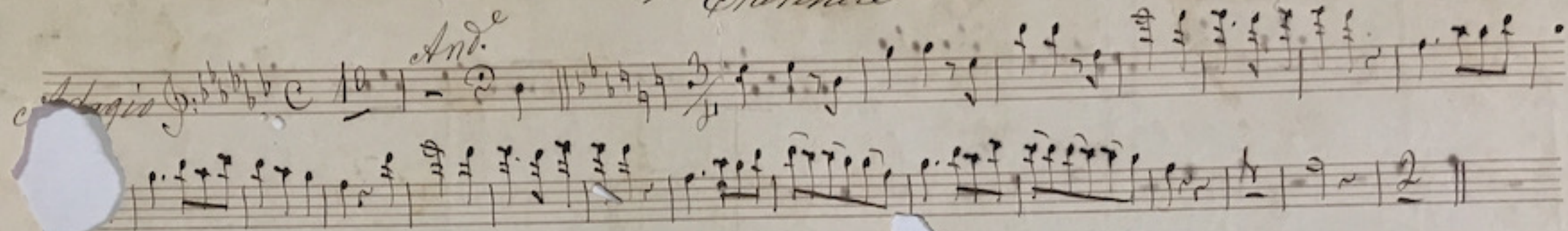
Requies cat in pace

1894

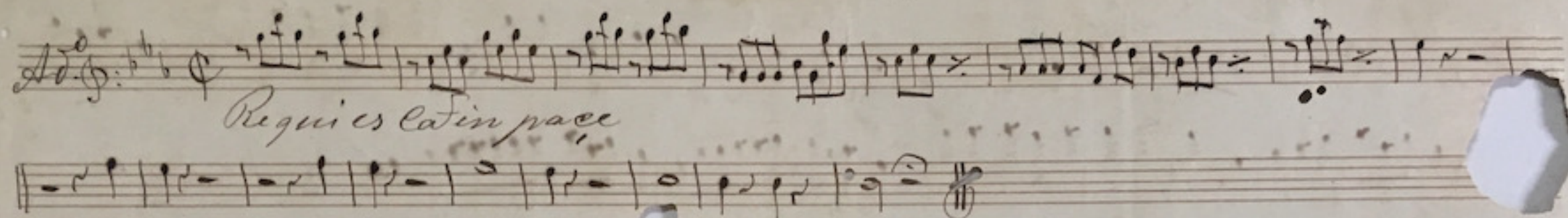
B. G. Ch.

1^o Clarinet

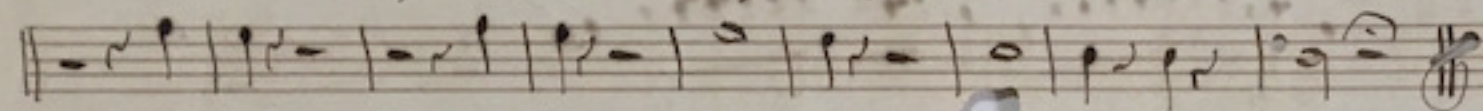
Liberamente



St. Requies cad in pace



Requies Latin pace



1888

B. G. A. 1888

Clarinetta. 2^a

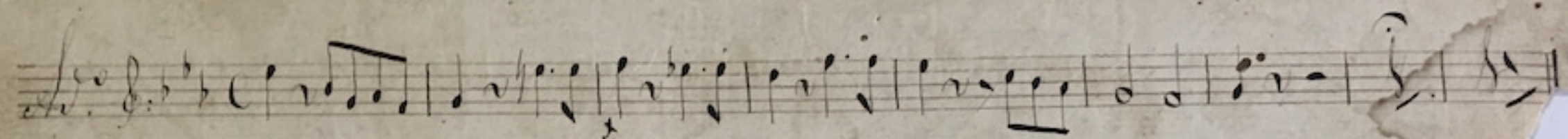
Ande

Quando celi

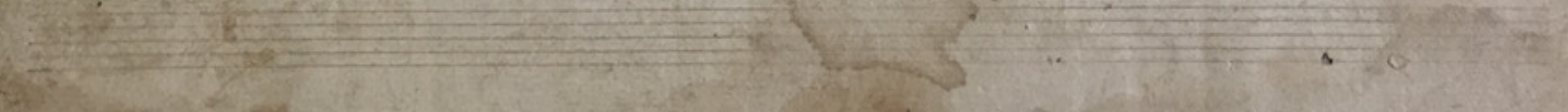
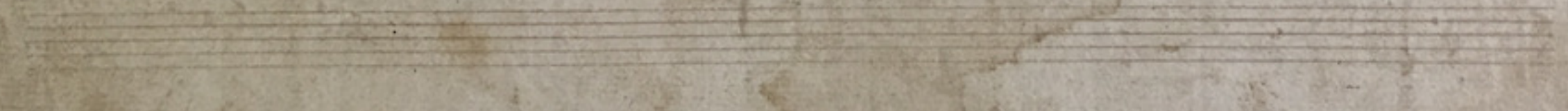
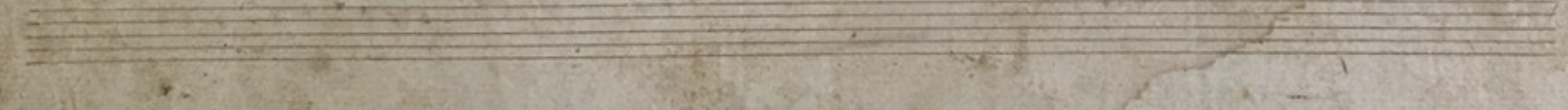
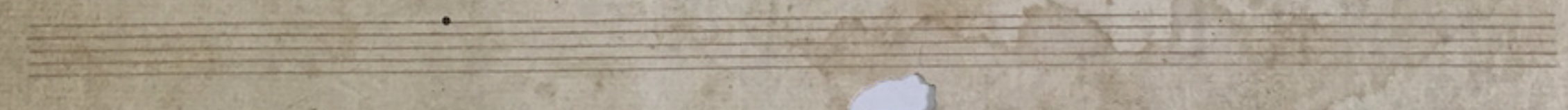
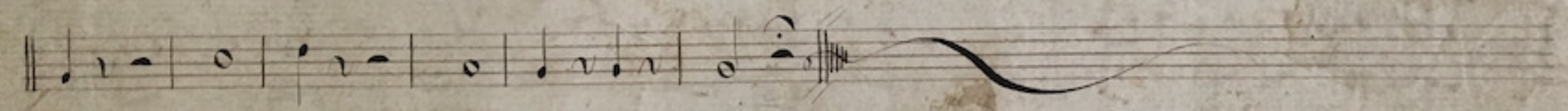
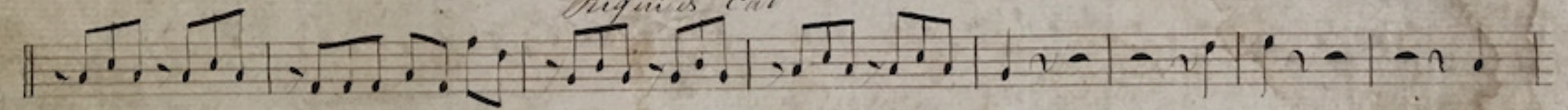
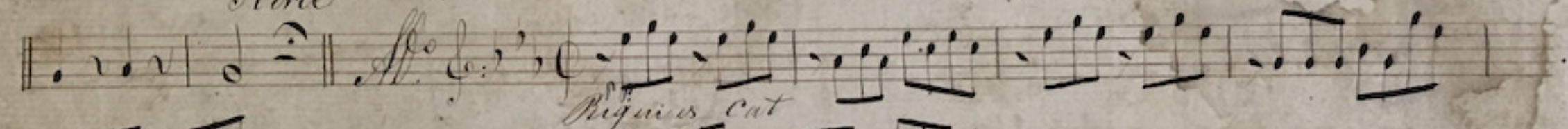
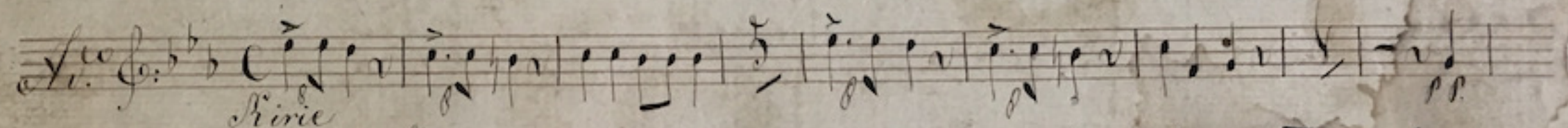
Tremens Tacet. Segue

Quando celi

Lumen eris

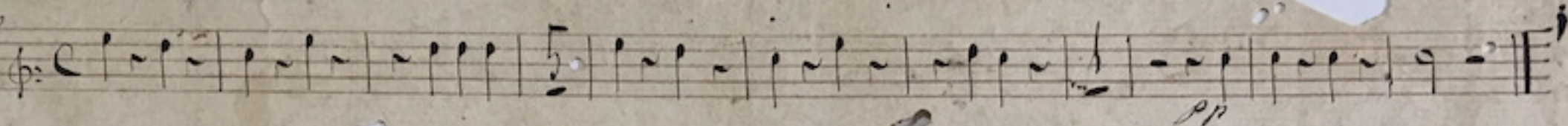


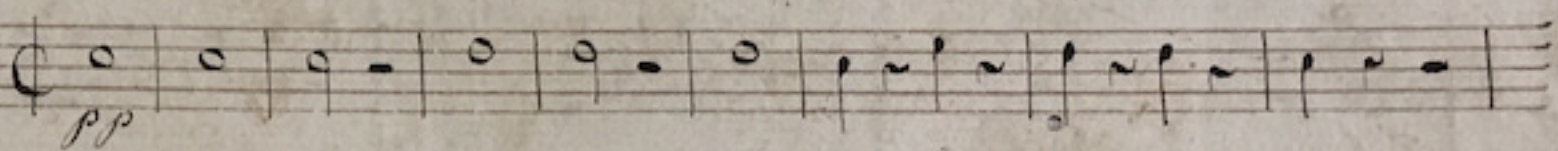
G.C. *Liberame, alle, Solo Hai Kirie*

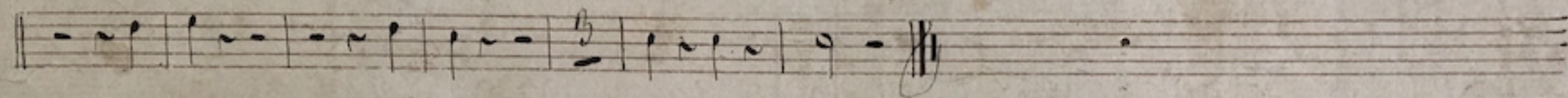


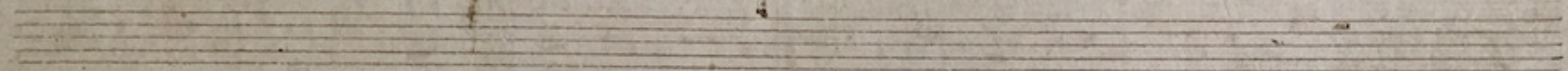
Corni 1.^o in mit

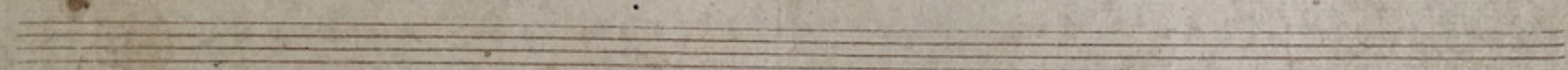
Handwritten musical score for "Missa Solenne" by J. Haydn. The score is written on ten staves, with the first five staves representing the vocal parts (Soprano, Alto, Tenor, Bass, and Organ) and the last five staves representing the instrumental parts (Violin I, Violin II, Viola, Cello, and Double Bass). The tempo is marked "Andante" and the time signature is 3/4. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, and dynamic markings (p, f). The text "Missa Solenne" is written at the top, and "J. Haydn" is written at the bottom right.

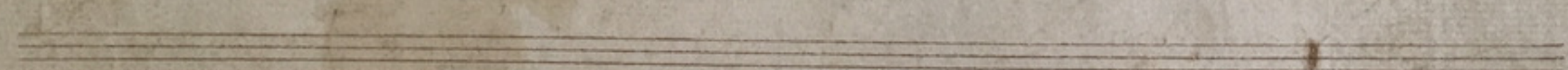
Al.^o
Kirie  *pp*

Al.^o
L.^a Requiescat in pau  *pp*

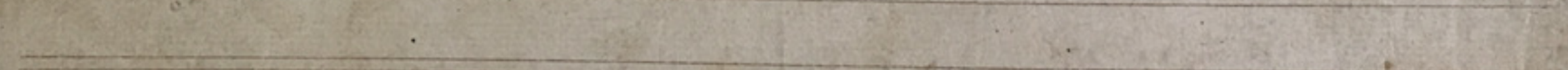


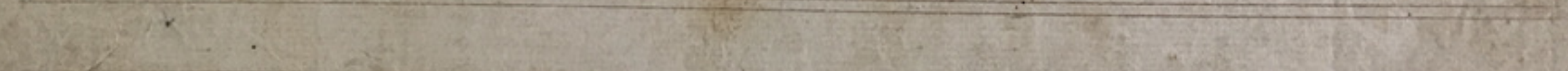


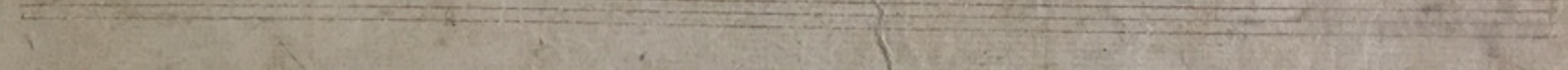


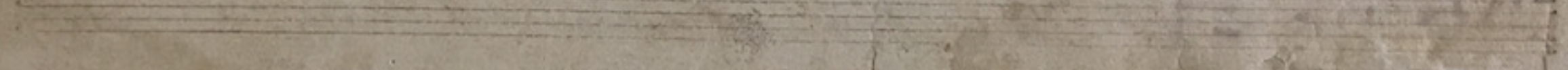












Liberam Domine

Corni 2^o in mi b

agio *And.^{te}*

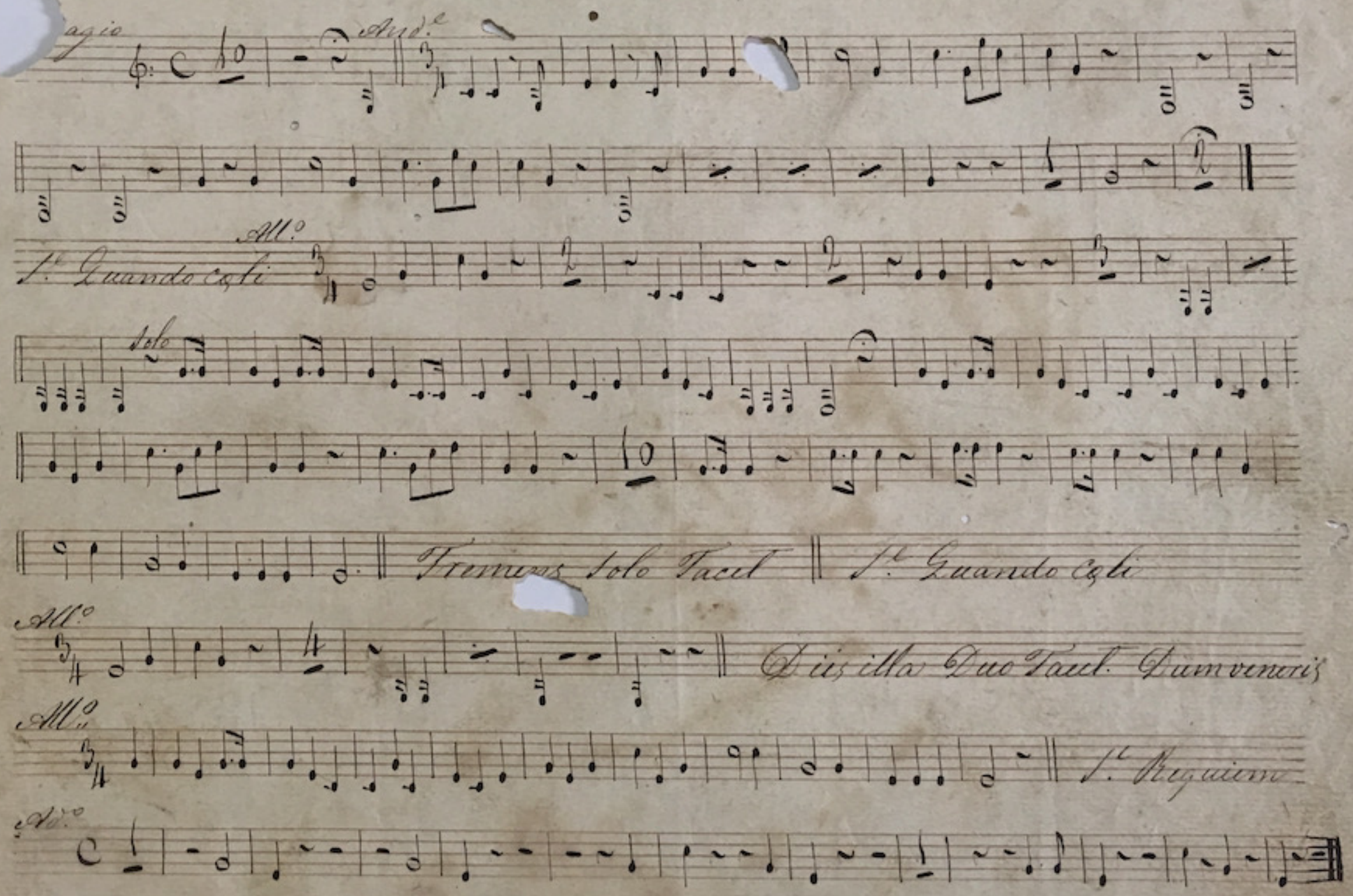
All.^o
1.^a Quando celi

solo

Fremens solo Tacet || *1.^a Quando celi*

All.^o
2.^a Quia illa Duo Tacet. Cum venis

All.^o
3.^a Requiem



D.C. Liberame Domine the solo, 1st Verse Chorus

